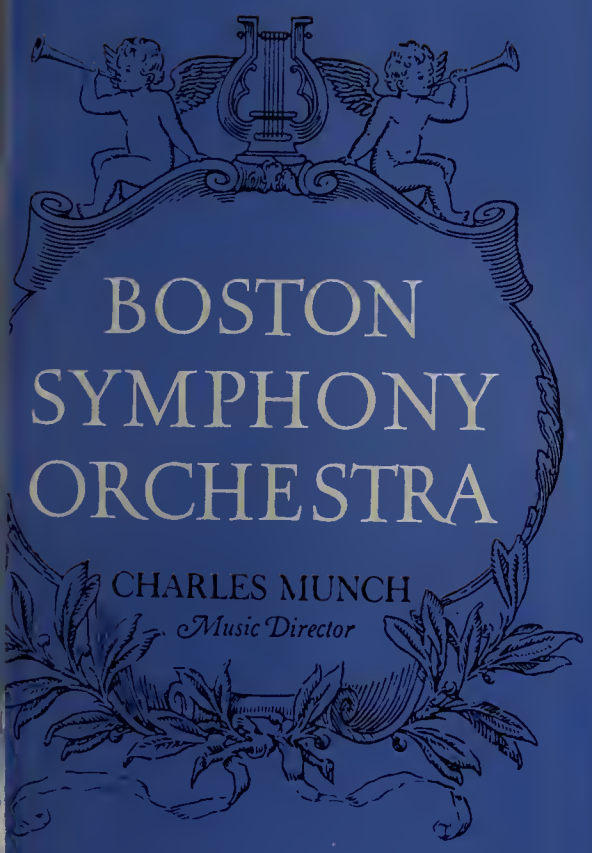


Six Concerts of Chamber Music

Theatre-Concert Hall

* * *

Wednesday Evenings at 8:30

Tanglewood

Berkshire Festival

1959

JULY 1

The Kroll String Quartet

WILLIAM KROLL, *Violin* — DAVID MANKOVITZ, *Viola*
LOUIS GRAELER, *Violin* — AVRON TWERDOWSKY, *Cello*

BEETHOVEN . . . . . String Quartet in G major, Op. 18, No. 2

I. Allegro
II. Adagio cantabile
III. Scherzo: Allegro
IV. Allegro molto, quasi presto

PROKOFIEFF . . . . . String Quartet No. 1, Op. 50

I. Allegro
II. Andante molto; Vivace
III. Andante

INTERMISSION

DVOŘÁK . . . . . String Quartet in E flat, Op. 51

I. Allegro ma non troppo
II. Dumka: Andante con moto
III. Romanza: Andante con moto
IV. Finale: Allegro assai

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JULY 8

The New York Pro Musica

NOAH GREENBERG, *Director*

BETTY WILSON: *Soprano*
BETHANY BEARDSLEE: *Soprano*
ROBERT WHITE: *Countertenor*
CHARLES BRESSLER: *Tenor*
GORDON MYERS: *Baritone*
BRAYTON LEWIS: *Bass*
PAUL EHRLICH: *Baroque Flute, Recorder*
MARTHA BLACKMAN: *Bass Viol*
BERNARD KRAINIS: *Recorders*
PAUL MAYNARD: *Harpsichord*

MONTEVERDI AND THE ITALIAN BAROQUE

CLAUDIO MONTEVERDI . . . . . Hor ch'el ciel e la terra *Ensemble*
(1567–1643)
Io mi son giovinetta *Voices*
Ecco mormorar l'onde *Voices*
Si ch'io vorrei morire *Voices*
Lamento della Ninfa
BETTY WILSON, *Soprano Solo; Voices and Continuo*

BIAGIO MARINI . . . . . Romanesca
(1595–1665)
MARTHA BLACKMAN, *Bass Viol; Harpsichord*

CLAUDIO MONTEVERDI . . . . . O viva fiamma
BETTY WILSON and BETHANY BEARDSLEE, *Soprano Duo; Continuo*
Ardo e scoprir
GORDON MYERS and BRAYTON LEWIS, *Baritone and Bass Duo; Continuo*

CLAUDIO MONTEVERDI . . . . . Lamento d'Arianna *Ensemble*

INTERMISSION

CLAUDIO MONTEVERDI . . . . . Scherzi musicali *Ensemble*
La violetta
Clori amorosa
Amorosa pupilletta
De la bellezza

GIROLAMO FRESCOBALDI . . . . Canzona prima
(1583–1643)
Gagliarda terza
PAUL MAYNARD, *Harpsichord Solo*

FRANCESCO MARIA VERACINI . Sonata in D minor
(1690–1750)
Largo — Allegro — Largo — Allegro
BERNARD KRAINIS, *Recorder; Continuo*

CLAUDIO MONTEVERDI . . . . . Laudate dominum
CHARLES BRESSLER, *Tenor; Continuo*
Litany of the Blessed Virgin *Ensemble*

THE BERKSHIRE FESTIVAL

Concert by The Kroll String Quartet

Wednesday Evening, July 1

String Quartet in G major, Op. 18, No. 2

By LUDWIG VAN BEETHOVEN (1770–1827)

Beethoven had a reason for withholding from his publisher his first two piano concertos and his first six string quartets. He looked upon the piano concertos of Mozart with the greatest admiration, and the quartets of Mozart and Haydn with a similar sentiment, probably mixed with trepidation, for he knew that any ventures of his own in these media would be measured against those prodigious achievements of the late eighteenth century. The music of the six quartets, published in 1801 as Opus 18, was undoubtedly an accumulation. The six speak for themselves as the work of a composer who clings to old formalisms not only with respect but with a lingering, warm affection, while fresh forces growing within him open each quartet, each movement of each quartet, into new ways. It is this dual aspect of the six, the charm of the past and the eruptive intimations of the dawning century that gives them a special place in the affection of all quartet lovers.

This Quartet opens with a rather old-time, ceremonial theme, a questioning and answering phrase in the Mozart tradition. The development is free, modulatory, and increasingly forceful. We have Beethoven in one of his "unbuttoned" moods. For his Adagio cantabile, he produces a fine melody, in the shape of an eighteenth century aria, and suddenly, without warning, takes a scrap of its cadence to set forth a swift fugato. The melody returns as suddenly, first for the cello and viola, and is then given to the first violinist, who ornaments it in the traditional style. The cadential phrase is repeated softly at the close, as a reminder. The Scherzo is anything but polite or gallant. It is built upon the opening four note motto, twisted, bandied about between the four instruments in untamed fashion. The final Presto is based on a traditional kind of theme, again of the question and answer variety, and developed with the Mozartean animation of accompanying repeated chords in eighth notes. This, however, is merely a springboard for a movement of tumultuous counterpoint with many delightful excursions.

String Quartet No. 1, Op. 50

By SERGE PROKOFIEFF (1891–1953)

Prokofieff wrote this, the first of his two string quartets, in 1930 (the second appeared in 1941). The Quartet is lyrical in character, for the most part simply scored, the first violin carrying much of the melodic line, with gentle, rhythmic animation below. There is no vestige of the quasi-barbarism of the earlier Prokofieff, but a considerable spice in the harmonic intervals. The Quartet opens with a theme in the high register with characteristic skips, and these traits persist in the first movement, which is an alternation of an allegro and a more moderate section, with emphasis upon the 4/4 beat. The second movement continues in the composer's favorite duple time, after a short introductory Andante molto. The vivace

is further enlivened in development by a tattoo of light chords "al tallone." The slow movement is the last, here in 3/4, with an intervening 4/4 section. The cello and the viola have the thematic lead before the first violin claims its own. The movement at last gradually subsides to a tranquil close.

String Quartet in E flat major, Op. 51

By Antonin Dvořák (1841–1904)

This Quartet, of 1879, was Dvořák's fifth published work in this form, but many more had been written by him through the seventies, for he was an ardent chamber player. This is a quartet on Czechish themes, flowing and harmonic in character. It could be called a nostalgic quartet, each lively portion subsiding to a quieter lingering mood. The endings fade away, except the very close, and even the concluding ten measures are preceded by a long diminuendo. The principal theme develops gradually from an undulant chord, evolving melody often with lively rhythmic decoration. The inside movements are both "Andante con moto," but the Romanza is far slower — the true slow movement. The "Dumka," an "elegy," could have been called an "intermezzo." It opens with an instrumental song of folk character, a G minor plaint over strummed chords, in serenade fashion, the viola darkly echoing the theme. There is a second subject, graver, more lyric, in B flat. A vivace, a furiant in 3/8 derived from the first theme, interrupts its course, develops at a slower pace, and recurs at the close. The Romanza is a song of Slavonic sorrow, in 6/8 and still in B flat, on a theme marked by a falling phrase. Here and throughout, the composer develops his subjects in true quartet style, with an obvious fondness for the felicitous blending of four string parts. The Finale is a free rondo, expectedly lively, suggestive of the composer's Slavonic Dances, but here developed in an intriguing chamber style.

J. N. B.

The Berkshire Festival

Concert by the New York Pro Musica

Wednesday Evening, July 8

Music of Monteverdi

Monteverdi, one of the greatest musicians of genius in the annals of history, almost single-handedly transformed renaissance music into the passionate and dramatic utterance we know as baroque. Born in Cremona, he served for 23 years at the Gonzaga Court in Mantua, finally moving to St. Mark's in Venice where he worked as Chapel Master. At this most important post, in the shadow of his memorable predecessors Adrian Willaert and Andrea and Giovanni Gabrieli, he lived out his life.

He appeared at an exciting moment in music history when experimenting dilettantes and manifesto writers were throwing out the musical past bodily in their attempt to institute a new style of dramatically presented solo singing. Monteverdi was a truer revolutionary, the type who builds the new through and by means of the old. Rather than reject the fruits of 16th century polyphony, he worked through the medium of the older forms such as the madrigal. Building on the chromatic discoveries of Marenzio, da Rore and Gesualdo, he reached a point well ahead and musically infinitely higher than his more extreme Florentine contemporaries. Though not given much to verbalizing, his strongly humanistic thinking provided the most striking formulation of the chief slogan of the new baroque aesthetic, that "harmony, from being the mistress, becomes the servant of the words."

Monteverdi's madrigals faithfully render a dramatic atmosphere of tears and torment, the new world of baroque conceits. The poignant *Lamento d'Arianna* exemplifies many facets of Monteverdi's operatic, madrigalian and sacred writing, all in one. It first appeared in the opera, *Arianna* (1608), and was later recast as a five-part madrigal cycle (1614) — the version performed here — and much was later in part set to a sacred Latin text and published as *Pianto della Madonna*. In addition to his pleasure in the work, this indicates a lifelong principle of transferring dramatic utterance from stage music to the madrigal and to liturgical and sacred works.

The *Scherzi musicali* (1607) are more melodic, more chordal and very much less learned than the madrigal. They are related to dance-like part-songs of the 16th century, but Monteverdi has elevated them to the courtly sphere by using the lightly flowing, elegant verse of Chiabrera, and adding brief instrumental refrains (*ritornelli*) to the vocal trio writing. Though these delightfully bouncy pieces are always close to their dance-song prototypes, the canzonetta and the villanella, they are the true aristocracy of light music.

Monteverdi introduced the new language of the chromatic madrigal, monody and opera into his sacred works. For example, his conception of the Litany is far from the simple, calculated monotony of the medieval chant setting. He lays out the long series of invocations and responses with all kinds of contrasts — alternating sections in duple and triple meter, declamatory solos and full choral passages — and constantly invents new musical clothing for the repeated *ora pro nobis*.

Monteverdi has justly received such appellations as "Music's Oracle" and "Creator of Modern Music," for in his madrigals, operas and sacred works, he aroused music from conventionalism and inspired it to bold contrasts, emphatically declamatory goals and multi-colored sonorities.

Notes by Joel Newman

THE BERKSHIRE FESTIVAL

Concert by The Beaux Arts Trio of New York

Wednesday Evening, July 15

Piano Trio in G major, K. 564

By WOLFGANG AMADEUS MOZART (1756–1791)

The last of Mozart's trios for piano with violin and cello was composed in October, 1788, just a month after the great Divertimento for String Trio (K. 563), and a little more than two months after the final ("Jupiter") Symphony. It must not be thought that he would have been likely to have put as much of his heart into this work as into those two. A "*terzett*," as he called it, was quickly written and more saleable in that season when money was appallingly scarce. The earlier sonatas for "piano with violin" were in effect piano sonatas with an extra part added, and the earlier trios were not far different from solo sonatas with two string parts added. This trio was actually first drafted as a solo sonata. Details of workmanship mark it and its mate (K. 548, in C, composed in the July previous) as late works. The themes could not fail to charm the "beginners" for whom they may have been intended. The notes fall comfortably under their hands; the music is not only elegant, faultless, in exquisite taste — it is also engagingly animated: It never really soars or fills us with wonderment for the good reason that such miracles, abundant in Mozart, were for the moment not called for.

Trio in F major, Op. 18

By CAMILLE SAINT-SAËNS (1835–1921)

Among the numerous chamber works of Saint Saëns there are only two trios, the one in E minor, written in 1892, and this one of his twenty-eighth year. It is thus described by Emile Baumann in Cobbett's "Cyclopedic Survey of Chamber Music": "The first trio marks one of the most inspired moments of his youth. The opening theme expresses the joy of adventure. Its alluring gaiety communicates itself to the cello, and permeates passages that are heavy with foreboding as well as those that are buoyant. In the scherzo this sprightliness becomes more pointedly humorous with cross rhythms and pizzicato effects. But it is the andante which stands out as a model of plastic and expressive melody. Here the main motif unfolds itself like an ancient ballad, while the closing phrases are unspeakably tender and intimate."

"Vitebsk," Trio (Study on a Jewish Theme)

By AARON COPLAND (1900–)

Vitebsk is exceptional among the works of Aaron Copland in that he uses for the first time a theme not his own, a melody long-phrased, and of Jewish origin. The Trio, which he composed in 1929, was based upon a folk song used as background music in a production of Anski's *The Dybbuk* which he heard in the season of 1926–1927. Julia Smith devotes considerable space to this work in her book on Aaron Copland. She writes: "Approximately eleven minutes in length, *Vitebsk* is

undoubtedly one of our most skillful and perfect chamber music works. Its depth of emotion is at once apparent, for it projects two dominant aspects of the Hebrew spirit: aspirations and longings (expressed in the slow version of the folk theme); and the necessity to laugh sardonically at environment in order to endure it (expressed by the grotesque dance). Economy of means is viewed in the adaptation and development of the same music material to express two widely divergent characteristics of the Hebrew spirit. In spite of the fact that the work is based on a folk tune, the trio's harmonic basis and resulting "harsher" dissonances are achieved through polytonal (major and minor) blocks of sounds articulated simultaneously with heavy accents, stringent and acrid intervals of ninths and sevenths widely spaced and clashes of fragments of the theme propelled forward by means of linear imitation, giving, at times, the impression of playing in four keys at once (two in the piano)."

An incidental feature in the introduction is the use of quarter tones, suggesting, according to Arthur Berger, Copland's other biographer, "the portamento of oriental vocal style."

Piano Trio in E flat, Op. 70, No. 2

By Ludwig van Beethoven (1770–1827)

This Trio, the companion of the so-called "Ghost" Trio of the same opus, is more lyric than its mate. Schubert may well have known it, for it has surprisingly Schubertian themes. The completely entrancing melody of the second Allegretto could be easily attributed to Schubert by the uninitiated. The final four-square melody of the first Allegretto would not have been the least surprising if it had appeared in a score by Schubert instead of here. At the same time, details of transition and modulation have a boldness only Beethoven could have written, as for example, in the opening movement, the chromatic piano solo passage which brings in the return of the main theme in the second section. This is also a whimsical trio. The pianist dominates even from the introduction, where he is merely echoed, and in the two recurrences of the introductory section. Elsewhere the piano tends to take the lead and carry the discourse into new and strange paths. Again in the last and most brilliant movement the piano, while never covering the strings (which also have bravura parts), takes more than ever a pivotal role. This movement is unusually long, and attains stature with its prodigious development.

J.N.B.

THE BERKSHIRE FESTIVAL

Concert by The Bel Arte Trio

Wednesday Evening, July 22

String Trio in C minor, Op. 9, No. 3

By LUDWIG VAN BEETHOVEN (1770–1827)

The three string trios, Opus 9, were published in 1798, thereby following the three piano trios, Opus 1, and partly coinciding with the six string quartets of Opus 18. Beethoven handles the form with obvious affection and sure effect. The string trios have little relation to the piano trios with their admixture of keyboard tone, more relation to string quartets, while possessing a certain advantage over that more often sought combination. A string trio is not quite an ensemble in the string quartet sense, but a concertante group where the three voices are heard as matched individuals. As Beethoven has treated the combination it never leaves the impression of a quartet minus one, but rather of a duet amplified by one, sufficient harmonically and enriched in the interweaving of voices.

This is the only trio in the minor, and the stormiest of the three. The first movement is music of a young man, headlong, impulsive, using strong displaced accents, emphasizing each phrase by bearing down on its point with a rushing violin figure. The Adagio con espressione is agitated in a different sense, although its scale figures are used to underline its melodic emotion. If its short notes of lamentation cannot quite be called heavily tragic, it is because their composer had not yet matured to the point of writing an "Eroica" Symphony. The Scherzo, in a swift 6/8, is sportive in mood, but still restless. Three sixteenth notes in the theme become a pervasive motto. Again in the Finale there is a motto triplet which becomes even more pervasive. This is a swift and brilliant presto.

Serenade for String Trio, Op. 10

By ERNST VON DOHNÁNYI (1877–)

This Serenade, composed in 1904, belongs to the early period in which Dohnányi wrote his first quartets and other chamber works by which he is well known. He is at present Composer-in-residence at Florida State University in Tallahassee. This little string trio makes for agreeable, uncomplicated listening. Its five movements are alternately bright and infused with melodic sentiment in a slow tempo. The opening March, brief with a spirited tattoo, is in C major, a key which is henceforth abandoned save for a token close of the final Rondo. The Romance sets forth its melody by way of the viola with a pizzicato accompaniment, the violin then taking over with the increased ardor of its higher range. The Scherzo is in a vivacious 6/8 with recurrences of a quieter section in the semblance of a trio. There is fugal counterpoint by the combined violin and viola. The Variations are on a melody in a sinuous G minor, richly harmonized. The Rondo is "folkish" and lively, with a swift close.

D. F. Tovey discerns in this Serenade "clear signs that Dohnányi was not only an inveterate comedian, but an artist with an inveterate gift for operatic writing," although his "chamber music is without flaw in the purity of its style and the complete freedom from anything dependent upon stage-conditions for its effects." He elucidates this by stressing the importance in the handling of continuity and contrast of modulation in both classical and chamber music, adding that "the power to move at any and every pace, from point to point of a plot, is essential to both drama and pure music." Dohnányi essayed the field of opera at a later time.

Quartet for Piano and Strings, in G minor, Op. 25

By Johannes Brahms (1833–1897)

This is the first of Brahms' three piano quartets, and as such at once establishes a form congenial to his purpose — a combination until that time seldom used by others and never with a comparable smooth and balanced sonority. Unlike the more traditional piano trio where the piano when used as more than an accompaniment tends to overbear the single or paired voices of its mates, the three string instruments here used become a full harmonic and independently assertive group which can blend evenly with piano chords and hold its euphonious own in alternation. The first Quartet (completed in 1861) attains its length by the full and unfailingly resourceful developments of each of its four movements. These are sinuous, chromatic movements, never planted in any downright sense in their initial keys of G minor and C minor. The young Brahms had found the maturity of his personal style as a melodist, as an expressive romantic without undue excess. This is particularly true of the Intermezzo, "molto dolce ed espressivo," a lightly scored, closely spaced idyllic movement, of complete melodic charm, over a 9/8 pulsation. The return of the main section is freshly developed and subsides into a pianissimo coda over C major arpeggios. This Quartet, until the finale, is of moderate tempi, while the slow movement has inner animation. Here there is a superimposition of duple and triple beat, and also in the middle section a sharpened rhythmic accent. The Rondo "alla zingarese" is, in contrast to all that has preceded, swift, vivid, exciting, with brilliant display. Those who might argue that complete contrast of mood in a musical finale is out of character, are referred to Mozart, Schubert, or the early Beethoven. Contrast can be drama; it can also be liberation. It would be difficult to explain why the self-contained North German Brahms should have responded to hot-blooded Magyar ways. Enough that the music released something unexpectable in his nature — and never so eloquently, so excitingly as here.

J. N. B.

THE BERKSHIRE FESTIVAL

Concert by Alexander Schneider, Violin and Leon Kirchner, Piano

Wednesday Evening, July 29

REVISED PROGRAM

Sonata for Piano and Violin, in B flat, K. 454

By WOLFGANG AMADEUS MOZART (1756–1791)

Violinists seek out this sonata, and with reason. It was composed in 1784, not for a pupil or patron but for Regina Strinasecchi, a young and celebrated violinist from Mantua, who was visiting Vienna. It is therefore not surprising that Mozart went out of his way to favor her, and indeed she was very well served. The introductory Largo and the main body of the first movement are music in a nobly serious vein, with themes conceived for the violin, full-breathed and expressively phrased. The Andante too is pre-eminently violinistic — a cantilena string melody which could have served for a slow movement of a concerto or a divertimento. The Allegretto is more serious than most of the sonata finales — the grazioso style is for the moment forgotten. The pianist is brought more to the fore than previously, but only for a closer matching and the enhancement of the two as a pair.

Sonata Concertante, for Piano and Violin, 1952

By LEON KIRCHNER (1919–)

Leon Kirchner was born in Brooklyn, which burrough, incidentally, was the birthplace of Aaron Copland and Roger Sessions. He has lived in California for the greater part of his life, studying both at the University of Southern California and the University of California in Berkeley. In Los Angeles he came under the decided influence of Arnold Schönberg, although he has never fully adopted the 12 tonal method of composition. At Berkeley he studied with Albert Elkus and Edward Strickland and also took lessons from Ernest Bloch. He studied composition with Rober Sessions in New York in 1942, a period followed by his war service. At present he assists Aaron Copland in the composition department of the Berkshire Music Center. Mr. Kirchner will be beginning a seminar at the University of Buffalo next autumn.

The music of this composer has been described in detail by Alexander L. Ringer in the Musical Quarterly of January, 1957, and from this article comments on the Sonata Concertante are taken. It is considered by this writer as Kirchner's first completely "settled" composition. It "represents a crystallized style all his own. Here, energies previously left free to take their wild course are brought under firm control. Much of the constant shifting of meter and tempo, for example, has ceded to a steadier, classicistic flow. Divisive meters prevail once again and the frequency and intensity of tempo changes have been reduced, not, however, at the expense of dynamism, for counterpoint now assumes a new position as a major

propelling force. The melodic lines have gained in length, and the purely motivic treatment is occasionally superseded by thematic writing. The practice of rendering the harmonies more tonal, especially towards the end of sections and movements, has become even more pronounced, and the structural framework tends towards simpler and more relaxed patterns, such as the rondo-finale of the Sonata Concertante."

INTERMISSION

Sonata for Piano and Violin, in E flat major, K. 481

By Wolfgang Amadeus Mozart (1756–1791)

I. Molto allegro II. Adagio

III. Allegretto (with six variations)

This sonata, of 1785, is a pleasant work which tends to allow the violin its singing function and to spare it the humiliation of obtrusive accompanying figures. The first movement develops in sequence the composer's favorite four-note motto usually identified with the "Jupiter" Symphony finale. The Adagio seeks to apportion the two players fairly and without competition by giving each an extended subject of his own. This is Romantic nineteenth-century music before its time. At last the two are paired in a sonorous duet, the pianist providing a free-ranging bass. The finale consists of six variations on a typical allegretto theme, which is at last transformed from a 2/4 into a 6/8 beat.

J. N. B.

THE BERKSHIRE FESTIVAL

Concert by The Kroll String Quartet

Wednesday Evening, August 5

String Quartet in D major, Op. 18, No. 3

By LUDWIG VAN BEETHOVEN (1770–1827)

This was actually Beethoven's first string quartet (as the sketch books reveal). It has been demonstrated by de Marliave in his analytic treatise on "Beethoven's Quartets" that this one shows more directly the influence of Haydn and Mozart than its five companions. "Rigid adherence to form, correct balance of movement, traditional conventions of tempo and rhythm, all the rules of classical art are perfectly preserved." Yet from first to last Beethoven breaks the mold of convention according to the lively dictates of his fantasy. At the very start he leads us into the tonic chord with a light and mysterious interval of the seventh upon the dominant. It is a fluent movement, with traditional emphasis upon the first violin, but with wayward episodes. The Andante con moto is a songful slow movement on a theme very much Beethoven's own. It is developed at length, with traditional ornamental passages, but with moments of adventurous dalliance as in a pianissimo episode in short notes, with a hint of the future Allegretto scherzando in the Eighth Symphony. The third movement has relics of the minuet pattern with a minor section in the trio, but even the first phrase ends modally with a raised second. The final Presto, in 6/8, almost outdoes Mozart in its swift brilliance and constant byplay. Beethoven in his own fashion takes the first three notes (D-C sharp-D) and builds with them a ubiquitous motto.

String Quartet, No. 3, Op. 22

By PAUL HINDEMITH (1895–)

Hindemith composed six string quartets which have been published, between 1919 and 1945 (an earlier quartet, Op. 2, is unpublished). The third published quartet, Op. 22, was composed in 1922, and first performed in Donaueschingen, by the Amar Quartet on November 4 of that year. The first movement is a fugato which opens pianissimo, increases in urgency, builds to a climax, and subsides gradually to a close as quiet as its opening. The second movement is strongly accented, heavily set forth, with many unison passages. The opening bar (and indeed the close) consists of five fortissimo C sharps in octave, immediately followed by measures in a triple beat. The pattern is repeated through the first section, variously developed, the five beat measure sometimes followed by measures in duple time. A more melodic section (grazioso) follows, and there is a return of the first section, differently presented and working up to a "wild" climax. There is a subsidence, and a strong presto close. The middle movement is in complete contrast — it is quiet and flowing; the strings are muted. The fourth movement restores the full string tone. The cello begins with a broad, arpeggio-like figure, which is to become thematic. In the final Rondo, which follows without pause, the viola propounds the theme pianissimo, in duet with the cello. It is a graceful and quiet movement, with one brief climax for contrast.

String Quartet in A minor, Op. 51, No. 2

By Johannes Brahms (1833–1897)

Brahms approached the string quartet, as he had the symphony, with great caution and prolonged self-questioning. Both were forms hallowed by tradition and overshadowed by the prodigious spectre of Beethoven. The symphony was of course a matter of expansion of tonal forces, the quartet a matter of their reduction to the utter economy of four string voices, to harmonic spareness, the absence of pianistic or orchestral dynamics. Brahms, planning a quartet, would never have allowed it to imitate an unsuitable medium — the sonata-like style of violin melody and mere chord accompaniment, nor the opposite extreme of learned contrapuntal gymnastics, nor the lame semblance of orchestral power by tremolo passages and strained climaxes. To Brahms this purity of four perfectly balanced and finely expressive string parts was a question of strict disciplinary effort. He had worked pianistically or in the larger chamber forms, composed two of the piano quartets, the sturdy piano quintet, the two string sextets, almost orchestral. Before submitting the two string quartets, Op. 51 (in C minor and A minor) for publication in 1873, he had worked for years in the form and held his sketches close, at best trying them out as piano duets within the intimate circle. When he was ready with these two, his complete mastery was unquestionable.

The A minor Quartet is more evenly fluent, less dramatic than its partner in Op. 51. The opening theme, extensive, subtly changing throughout, gives the movement its placid character, well matched by a second, gently undulant theme in a virtual 6/8. The Andante moderato, in A minor, is again quietly lyric, with an agitated middle section for contrast. The "Quasi minuetto" justifies its title only by the semblance of the sectional procedure, although the "da capo" brings new development, while the "trio" is a light allegro vivace in complete contrast. The finale, broadly developed, is the most emphatic movement. It has no note-for-note resemblance to Beethoven's great A minor Quartet, but as it approaches its exhilarating close, one has the sense that if Brahms had not known that Quartet he would not have conceived this movement just as he did.

J.N.B.

JULY 15

The Beaux Arts Trio of New York

MENAHEM PRESSLER, *Piano* DANIEL GUILET, *Violin* BERNARD GREENHOUSE, *Cello*

MOZART . . . . . Trio in G major, K. 564

I. Allegro II. Andante: Theme with variations III. Allegretto

SAINT-SAËNS . . . . . Trio No. 1, in F major, Op. 18

I. Allegro vivace III. Scherzo: Presto

II. Andante; Quasi allegretto; Tempo primo IV. Allegro

COPLAND . . . . . "Vitebsk," Study on a Jewish Theme

Lento molto marcato — Allegro vivace — Grave

INTERMISSION

BEETHOVEN . . . . . Trio in E flat, Op. 70, No. 2

I. Poco sostenuto; Allegro ma non troppo III. Allegretto ma non troppo

II. Allegretto IV. Finale: Allegro

BALDWIN PIANO

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JULY 22

The Bel Arte Trio

RUTH POSSELT, *Violin* JOSEPH DE PASQUALE, *Viola* SAMUEL MAYES, *Cello*

assisted by RALPH BERKOWITZ, *Piano*

BEETHOVEN . . . . . String Trio in C minor, Op. 9, No. 3

I. Allegro con spirito III. Scherzo: Allegro molto, e vivace

II. Adagio con espressione IV. Finale: Presto

DOHNÁNYI . . . . . Serenade for String Trio, Op. 10

I. Marcia IV. Tema con variazioni

II. Romanza V. Rondo

III. Scherzo

INTERMISSION

BRAHMS . . . . . Piano Quartet in G minor, Op. 25

I. Allegro III. Andante con moto

II. Intermezzo: Allegro ma non troppo IV. Rondo alla zingarese: Presto

BALDWIN PIANO

REVISED -- see insert JULY 29

Alexander Schneider, Violin — *Leon Kirchner, Piano*

MOZART . . . . . Sonata for Piano (and Violin), in B flat, K. 570

I. Allegro II. Adagio III. Allegretto

KIRCHNER . . . . . Piano Sonata, 1948

I. Lento II. Adagio III. Allegro risoluto; tempo del adagio; presto; allegro risoluto

INTERMISSION

MOZART . . . . . Sonata for Piano and Violin, in B flat, K. 454

I. Largo; Allegro II. Andante III. Allegretto

KIRCHNER . . . . . Sonata Concertante, for Piano and Violin, 1952

I. Andante maestoso III. Grazioso, adagio marcato

II. Interlude: Adagio molto, con sordino

BALDWIN PIANO

****

AUGUST 5

The Kroll String Quartet

WILLIAM KROLL, *Violin* — DAVID MANKOVITZ, *Viola*

LOUIS GRAELER, *Violin* — AVRON TWERDOWSKY, *Cello*

BEETHOVEN . . . . . String Quartet, in D major, Op. 18, No. 3

I. Allegro II. Andante con moto III. Allegro IV. Presto

HINDEMITH . . . . . String Quartet No. 3, Op. 22

I. Fugato, sehr langsame Viertel

II. Schnelle Achtel, sehr energisch

III. Ruhige Viertel, stets fliessend

IV. Mässig schnelle Viertel

V. Rondo, gemächlich und mit Grazie

INTERMISSION

BRAHMS . . . . . String Quartet in A minor, Op. 51, No. 2

I. Allegro non troppo

II. Andante moderato

III. Quasi minuetto, moderato; Allegretto vivace; Tempo di minuetto

IV. Finale: Allegro non assai

Seminar in Contemporary Music

Aspects of New Music Lecture-Concerts

Fridays at 3:15
CHAMBER MUSIC HALL

• July 3 — Leon Kirchner
Materials of Musical Composition
String Quartet No. 2 (1958)

• July 10 — Aaron Copland
Recent European Piano Music
Olivier Messiaen (b. 1908)
Quatres Etudes de Rythme (1950)
Karlheinz Stockhausen (b. 1928)
Klavierstück XI (1956)
Pierre Boulez (b. 1925)
Piano Sonata No. 1 (1946)

• July 17 — Hugh Ross
Phases of Contemporary Choral Literature
Igor Stravinsky (b. 1882) *Mass* (1948)
Heitor Villa-Lobos (b. 1887) *Nonet* (1923)

• July 24 — Gunther Schuller
Introductory Talk by MR. SCHULLER
String Quartet (1957)
(Commissioned by the Fromm Music Foundation)
Wind Quintet (1958)

• July 31 — Robert Craft
New Music and Performance Problems
Luigi Dallapiccola (b. 1904)
Goethe-Lieder (1953) Alban Berg (1885–1935)
Chamber Concerto for Piano, Violin and Wind Instruments (1925)

• August 7 — Ernst Krenek
Introductory Talk by MR. KRENEK
Sechs Vermessene, for Piano (1958)
Pentagram, for Wind Quintet (1957)
String Quartet No. 6 (1936)

A Concert of Contemporary Chamber Music

PERFORMED BY MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA *and* GUEST ARTISTS

Monday, July 13 at 8:30
THEATRE-CONCERT HALL

Program

SONATA FOR FLUTE AND PIANO, OP. 94 (1943) . . *Serge Prokofieff (1891–1953)*
I Moderato II Scherzo III Andante IV Allegro con brio

QUARTET FOR VIOLIN, VIOLA, CELLO AND PIANO (1957) . . *Ingolf Dahl (b. 1912)*
I Fantasia: Allegro moderato ed appasionato II Antiphon
III Rondo alla campanella: Allegro molto vivace
(Commissioned by the Fromm Music Foundation)

DIARY OF ONE WHO VANISHED (1919), FOR TENOR, ALTO,
TRIO OF WOMEN'S VOICES, AND PIANO . . . . . *Leoš Janáček (1854–1928)*

THREE RICERCARI FOR FIFTEEN INSTRUMENTS (1958) . *Arnold Franchetti (b. 1906)*
(Commissioned by the Fromm Music Foundation; First Performance)

Members of the Boston Symphony Orchestra

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RALPH GOMBERG, *Oboe*
GINO CIOFFI, *Clarinet*
SHERMAN WALT, *Bassoon*
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JAMES STAGLIANO, *Horn*
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RICHARD BURGIN, *Violin*
GEORGE ZAZOFSKY, *Violin*
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SAMUEL MAYES, *Cello*
GEORGES MOLEUX, *Bass*

RICHARD BURGIN, *Associate Conductor of the Boston Symphony Orchestra*
JESUS MARIA SANROMA, *Piano*
ROBERT PRICE, *Tenor;* LOUISE PARKER, *Alto*
JOANNE MORYL, SALLY WILLER, *Sopranos*

INGOLF DAHL was born in Hamburg, Germany, in 1912, educated in Sweden and Switzerland, and later studied with Stravinsky. He came to the United States in 1935, settling on the West Coast. In 1952, 1953, 1955 and 1956 he served on the Berkshire Music Center faculty in addition to his teaching at the University of Southern California. Dahl has written in many forms and media.

ARNOLD FRANCHETTI was born in Lucca, Italy, in 1906. After taking his degree in the sciences, he returned to the musical studies begun with his composer-father. He came to the United States in 1947, after a ten-year interruption in his musical life, and settled in Hartford, Connecticut, where he teaches at the Hartt College of Music. He has written many orchestral and chamber works as well as seven operas with English texts.

THE FROMM FELLOWSHIP PLAYERS

are a group of young musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for the study and performance of contemporary music at the Berkshire Music Center. The Fromm Fellows, and students from other Berkshire Music Center divisions, are heard in the *Seminar in Contemporary Music*, the *Aspects of New Music* series, and the Composers' Forums (Chamber Music Hall, Sundays at 8:30, July 12, 19, 26 and August 2).

PETER MARSH, *Violin*, Seattle, Washington
THEODORA MANTZ, *Violin*, Minneapolis, Minnesota
SCOTT NICKRENZ, *Viola*, Hamburg, New York
DONALD MCCALL, *Violoncello*, Kansas City, Missouri
LYTTON DESYLVA, *Flute*, New York, New York
DOROTHY KIDNEY, *Oboe*, Appleton, New York
WILLIAM O. SMITH, *Clarinet*, Manhattan Beach, California
RUTH MOSS, *Bassoon*, Newport News, Virginia
EUGENE WADE, *Horn*, Wichita, Kansas
PAUL JACOBS, *Piano*, Paris, France
CORINNE CURRY, *Soprano*, Boston, Massachusetts

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is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

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was established by the Boston Symphony Orchestra in 1940, the realization of a long held aim of Serge Koussevitzky, then the Orchestra's Music Director. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Orchestra. The Composition Department faculty, headed by Aaron Copland, has included Milton Babbitt, Samuel Barber, Boris Blacher, Carlos Chavez, Luigi Dallapiccola, Irving Fine, Lukas Foss, Paul Hindemith, Arthur Honegger, Jacques Ibert, Leon Kirchner, Nicolai Lopatnikoff, Bohuslav Martinu, Olivier Messiaen, Darius Milhaud, Goffredo Petrassi, Roger Sessions, and Ernst Toch on its roster.

The Boston Symphony Orchestra

since its establishment in 1881 has figured prominently in the introduction of new music. Its early conductors, Gericke, Muck, Monteux, helped establish the music of Brahms, Strauss, Debussy, and Stravinsky in the orchestral repertoire. More recently, under the direction of Serge Koussevitzky (1924–1949) and Charles Munch (since 1949), the Orchestra has maintained and strengthened its historic position through its commissions, awards, and performances and in the operation of the Berkshire Music Center Composition Department.

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CHARLES MUNCH, *Director*

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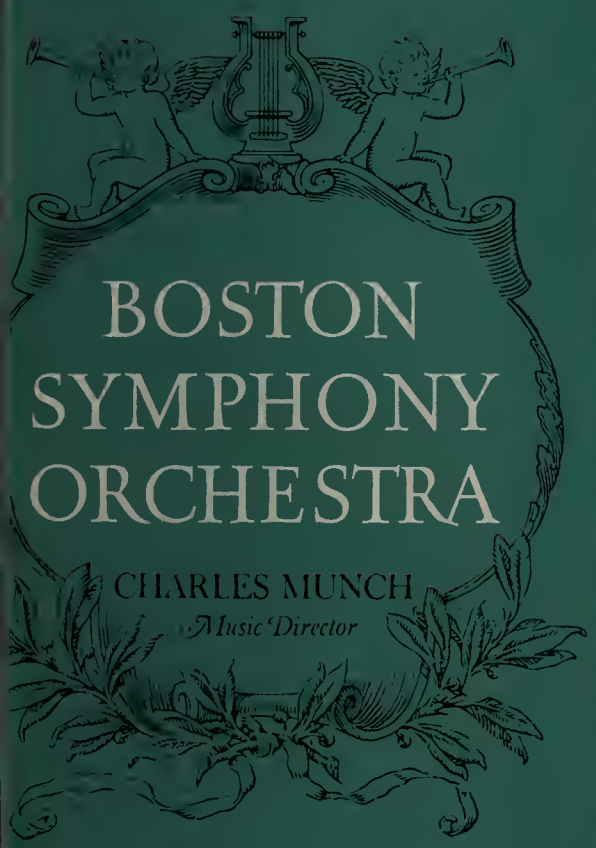


at

TANGLEWOOD

LENOX, MASSACHUSETTS

1959



Tanglewood

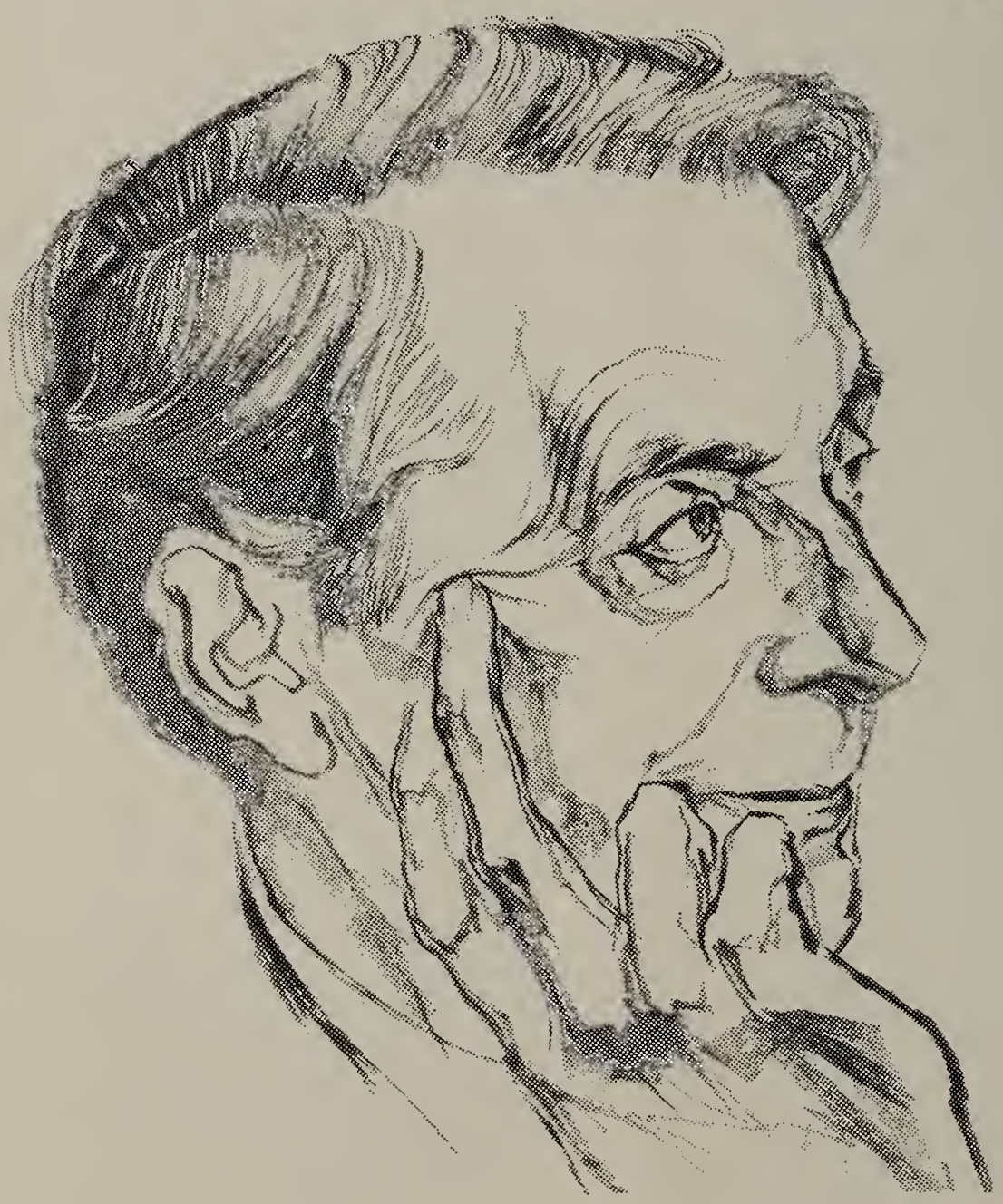
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CHARLES MUNCH, *Music Director*
RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1959

(TWENTY-SECOND SEASON)

TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST TWO WEEKS

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

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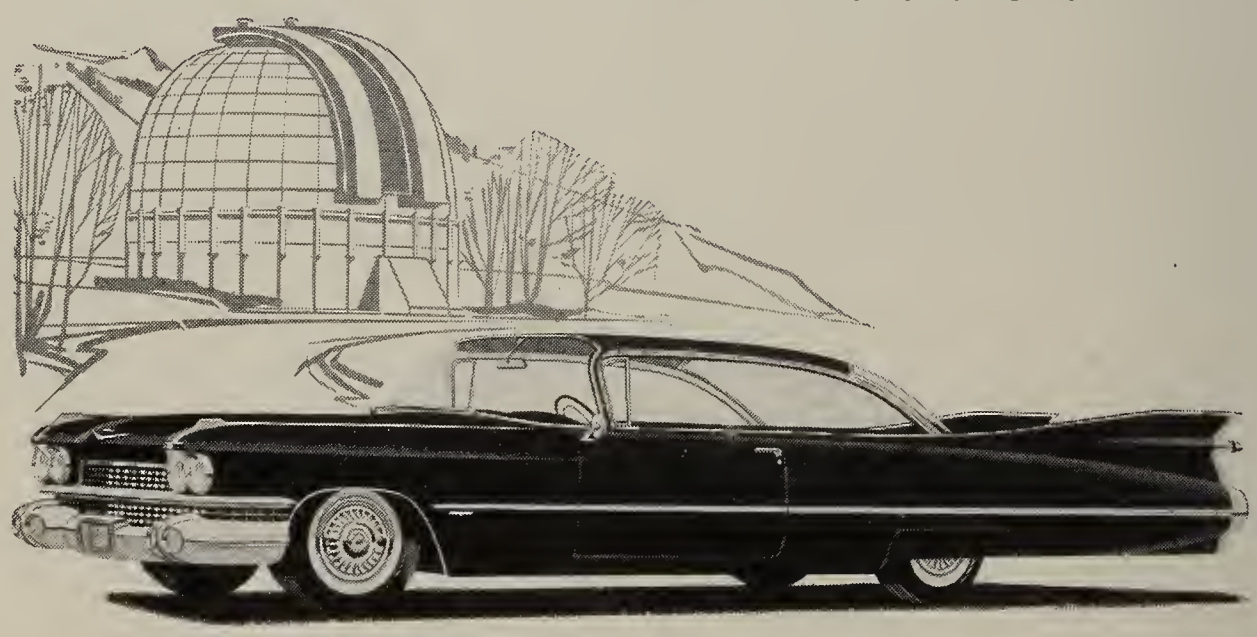
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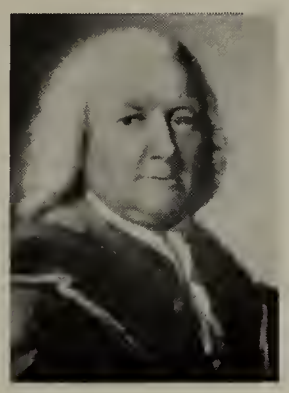
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Friday Evening, July 3, at 8:30

THEATRE-CONCERT HALL

CHARLES MUNCH, *Conductor*

BACH

*Brandenburg Concerto No. 3, in G major, for String Orchestra

I. Allegro
II. Allegro

Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: Doriot Anthony Dwyer

INTERMISSION

Musical Offering

Ricercar (in three parts)
Various Canons
Trio Sonata (Largo — Allegro — Andante — Allegro moderato)
Flute: Doriot Anthony Dwyer *Violin:* Richard Burgin
Cello: Samuel Mayes *Piano:* Bernard Zighera
Canonic Fugue
Ricercar (in six parts)

Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra

FESTIVAL CHORUS, Hugh Ross, *Director*

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THE MUSIC INN

HOME OF THE MUSIC BARN, opening June 28 with Louis Armstrong, Mahalia Jackson July 2, Odetta July 4, George Shearing July 5, Count Basie July 7, Alan Lomax, July 11, Stan Kenton July 12, Four Freshmen July 19, Sarah Vaughan July 22, Tom Lehrer July 25, Ahmad Jamal July 26, Kingston Trio July 30, Geoffrey Holder August 1, Modern Jazz Quartet August 2, Lambert, Hendricks and Ross August 4, Peter Seeger August 8, Miles Davis August 9, Jimmy Giuffre-Ernestine Anderson August 16, Ray Charles August 23, All Star School of Jazz Benefit August 29, M J Q with guest artist August 30, Dukes of Dixieland Sept. 5, Sonny Rollins Sept. 6. Reserved seats, $3.85, please send check with order.

THE POTTING SHED

THE POTTING SHED where a countess once grew flowers — you may dine before the concerts or sup afterwards, with appropriate drinks. In the evening in the brick-floored Taproom, Josh White, Leon Bibb, Anita Sheer and other top artists from the better New York boites will play at 9 and 11 (one dollar admission — no cover or minimum), or you may choose to chat and relax in the Front Room or on the Terrace . . . On Tuesday, Wednesday and Thursday the Potting Shed Special Dinner with cocktail for $2.50. No entertainment Sunday evening, but open for dinner and supper. Closed Mondays. Phone Lenox 277 for reservations.



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PROGRAM NOTES

Friday Evening, July 3

JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRINGS

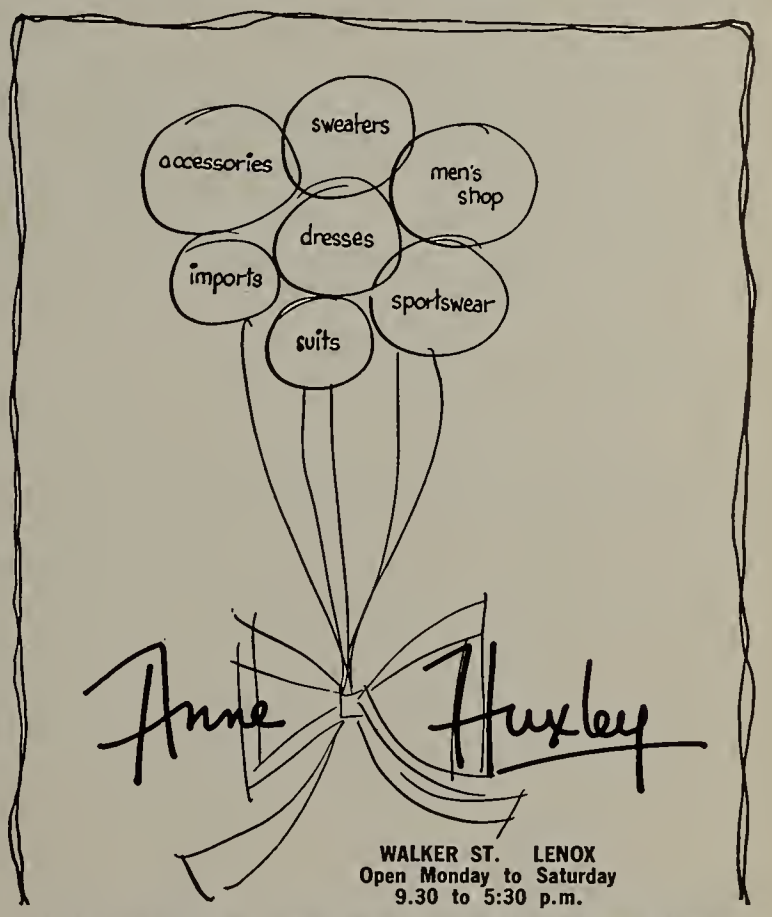
The set of six Brandenburg Concertos can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or cellos) are at variance, making nine parts, with an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation.

Since this Concerto is without a contrasting slow movement, the impression is one of strength and buoyancy, as if the composer were revelling in the fullness of string tone, at one moment in vital unity, and at another dividing into an ever-changing complexity.

SUITE NO. 2, IN B MINOR, FOR FLUTE AND STRING ORCHESTRA

The suites, partitas, and "overtures," so titled by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance



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movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

Musical Offering

Bach composed his *Musikalisches Opfer* in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year.

The *Musical Offering* consists of thirteen contrapuntal numbers upon a theme provided by Frederick the Great: two ricercari,* one in 3 and one in 6 voices; 10 canons and a trio sonata. The first five canons are labeled *"Super Thema Regium,"* and the second five *"Thematis Regii Elaborationes Canonicae."* The orchestration is by Hans Theodore David. He uses a flute, oboe, English horn and bassoon, with string orchestra. The *Musical Offering* is a theoretical work giving only an occasional indication of specific instruments.

Ricercar — 3 voices
Canon perpetuus
Canon — 2 voices — *Canon contrarium stricte reversum*
Canon — 4 voices
Canon — 2 voices — *Canon cancrizans*
Canon — 2 violins *in unisono*
Canon — 2 voices — *Per motum contrarium*
Canon — 2 voices — *Per augmentationem contrario motu*
Canon — 2 voices — *Cicularis per tonos*
Fuga canonica in Epidiapente [at the fifth]
Ricercar — 6 voices
Sonata (Largo — Allegro — Andante — Allegro moderato)
Canon perpetuus

About one incident in Bach's life there have come down to us two detailed accounts. The reason is that a king was involved. Carl Philipp Emanuel Bach, having entered the service of Frederick the Great in 1740, continually spoke of his father's extraordinary abilities at fugal improvisation until the King, his curiosity aroused, commanded the presence of the Leipzig cantor. Bach accordingly visited Potsdam in May, 1847, three years before his death. Wilhelm Friedemann Bach, who accompanied his father on this journey, later told the story to Johann Nicolaus Forkel who related it in his biography. "One evening," according to this version, "just as the King was getting his flute ready and his musicians were assembled, an officer brought in the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, 'Gentlemen, old Bach is come!' " "Old" Bach (as distinguished from his two sons) was not even given time "to change his travelling dress for a black chanter's gown." The *Spenersche Zeitung* on May 11 reported: "His August Majesty immediately gave orders that Bach be admitted, and

* Ricercar, (the word meaning "search") was an early term for a fugal piece.

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1959

Saturday Evening, July 4, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

Revised Program

BACH

SUITE NO. 4, IN D MAJOR

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

CONCERTO FOR CLAVIER IN F MINOR, NO. 5

(Allegro) Largo Presto

LUKAS FOSS

CONCERTO FOR THREE CLAVIERS, IN D MINOR, NO. 1

(Allegro) Alla Siciliana Allegro

LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA

INTERMISSION

CONCERTO FOR CLAVIER IN D MINOR, NO. 1

Allegro Adagio Allegro

LUKAS FOSS

CONCERTO FOR THREE CLAVIERS, IN C MAJOR, NO. 2

Allegro Adagio Allegro

LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA

Baldwin Pianos Used

BALDWIN PIANO RCA VICTOR RECORDS



Saturday Evening, July 4, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

BACH

CONCERTO FOR THREE CLAVIERS, IN C MAJOR, NO. 2

Allegro Adagio Allegro

LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA

CONCERTO FOR CLAVIER, IN F MINOR, NO. 5

(Allegro) Largo Presto

LUKAS FOSS

CONCERTO FOR THREE CLAVIERS, IN D MINOR, NO. 1

(Allegro) Alla Siciliana Allegro

LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA

INTERMISSION

CONCERTO FOR CLAVIER, IN D MINOR, NO. 1

Allegro Adagio Allegro

LUKAS FOSS

CONCERTO FOR TWO CLAVIERS, IN C MAJOR, NO. 2

(Allegro) Adagio ovvero largo Fuga

LUKAS FOSS, BERNARD ZIGHERA

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IN THE DARK

FOR LIGHT

ON WHERE TO GO
ON WHAT TO DO

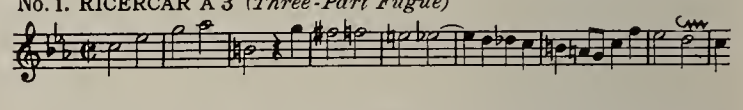
in the Berkshire Hills in the summertime
see The Eagle and its weekend supplement:

Berkshire Week

went, at his entrance, to the so-called 'forte and piano,'* condescending also to play, in person and without preparation, a theme to be executed by Kapellmeister Bach in a fugue. This was done so happily by the aforementioned Kapellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Herr Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved in copper." The periodical did not mention an interesting incident which Wilhelm Friedemann told to Forkel: "The King admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to hear a Fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the King."

The *Musical Offering* is in thirteen parts, each based upon the royal theme as here stated in the first ricercar:

No. 1. RICERCAR A 3 *(Three-Part Fugue)*



Printed on a separate page of the King's dedication copy, and included in the general first edition, was the following acrostic, the initial letters of each word spelling R I C E R C A R :

Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta.

(At the King's Command, the Song and the Remainder Resolved with Canonic Art.)

CANTATA NO. 50, "NUN IST DAS HEIL UND DIE KRAFT"

This single movement (attributed to 1740) calls for a double chorus and an orchestra with trumpets and timpani. It takes as text The Revelation of St. John, XII, 10-12: "And I heard a loud voice saying in heaven, 'Now is come salvation and strength and the kingdom of our God and the power of Christ. For the accuser of our brethren is cast down, which accused them before our God Day and Night.' "

"Nun is das Heil, und die Kraft,
und das Reich, und die Macht,
unsers Gottes seines Christus worden,
weil der verworfen ist,
der sie verklagete,
Tag und Nacht vor Gott."

* The still rudimentary hammer action pianoforte, then not yet in general use.

The Cantata is a fragment, for it would fit into no service, and is in reality the victorious culmination of the "great battle in heaven" in verse 7 of the same chapter from the book of Revelation in which the forces of evil are cast down from heaven. The conflict is treated in the St. Michael Cantata of Bach (No. 19). Cantata No. 50 is a fugal chorus of something more than four minutes duration, in two parts of equal length, the second having fresh contrapuntal and modulatory treatment. Arnold Schering, in a preface to the Eulenburg score, calls it a "torso finale — an isolated and enigmatical pillar, towering above the other cantatas of Bach, a monumental work of the highest order." Spitta was similarly impressed, and wrote: "The colossal piece by itself, with its ponderous march and its wild cries of victory is an imperishable monument of German art."

Saturday Evening, July 4

Johann Sebastian Bach

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

The Clavier Concertos

The clavier concertos of Bach are attributed by all his historians to the Leipzig period, and the violin concertos, from which most of them derived, to the earlier Cöthen period. In most cases the earlier violin versions have disappeared, but the indications are plain. The kind of paper used in the manuscripts and the handwriting give further evidence that the keyboard concertos are in almost every case transcriptions of earlier violin concertos. This applies to the concertos for one clavier as well as to those for more than one. Of those included in this program, only the one in C major for two claviers is generally accepted as first conceived in terms of the keyboard.

The concertos have, for the most part, a slight orchestral accompaniment for string quartet which often no more than supports the voices of the soloists or fulfills the function of a figured bass (augmented in most cases by a specified "continuo" part). These works are thus an outgrowth of the trio sonata as well as the concerto grosso. The combination of claviers was, perforce, experimental with Bach. There is no record of such music from his contemporaries, although he may have known Pachelbel's Toccata and the Allemande of Couperin, each written for two claviers.

Concerto for Three Claviers, in C major

There is an unprovable, but irrefutable theory that Bach wrote his two concertos for three claviers to perform with his clavier-playing sons, Carl Philipp Emanuel and Wilhelm Friedemann Bach at the

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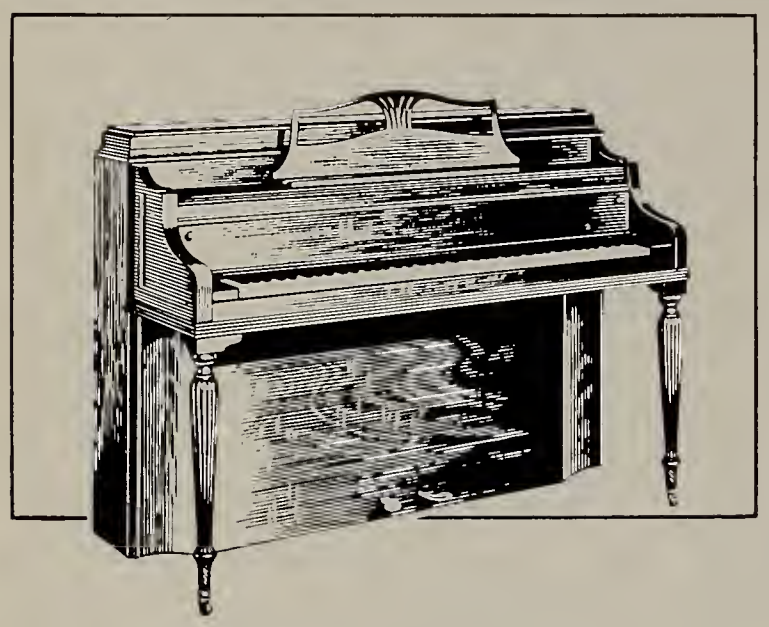
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meetings of the Telemann Society in Leipzig. If this was the case, the two works would have been composed before 1733, the year when Wilhelm Friedemann left Leipzig to take the position of organist in the Sophien Kirche in Dresden. Friedemann was then twenty-three, Emanuel nineteen, Bach forty-eight. The two elder sons, having been raised to be musicians in the long-standing family tradition, were both accomplished artists. Bach had written the Clavier-Büchlein as an exercise book for Wilhelm Friedemann as a boy. Emanuel played from it too, and later wrote a ground-breaking book on keyboard playing. In the service of Frederick the Great and later as director of the Johanneum at Hamburg, he was to become for years more famous than his father Both sons lived to compose clavier concertos of their own.

In the C major Concerto the strings at once establish their importance in the general scheme. Philipp Spitta remarks upon "that perfect workmanship which makes the strong, grave, majestic Concerto in C major one of the most imposing of all Bach's instrumental compositions." The fine Adagio may have brought this praise from him, but surely no less the elaborate and grandly conceived finale. Albert Schweitzer finds that the "tonal and rhythmic effects that Bach has achieved with three claviers are indescribable. At every hearing of these works, we stand amazed before the mastery of so incredible a power of invention and combination."

Clavier Concerto in F minor

In this Concerto Bach is working away from the concerto grosso style and toward the prominence of a single solo player. It is traditional in the sense that the tutti and the soloist alternate with fair regularity. It is forward looking in that the soloist, with an ornamental style, holds the foreground of attention, whether he has light orchestral support or the full string choir. His part thus becomes perpetual. The continuo function has almost disappeared and exists incidentally in light left hand doubling. Bravura, cadenzas, independent keyboard development — these traits do not yet appear and will come in another generation.* The slow movement is a long-phrased cantabile melody which necessarily becomes tenuous in its keyboard version. The F minor Concerto aims neither at large structure nor brilliant display of execution, but traverses its brief course of twelve minutes with beauty of melodic detail and with quiet persuasion.

Concerto for Three Claviers, in D minor

In both concertos for this combination the three clavier parts are closely integrated, sometimes playing in unison, more often combining to fulfill the harmonic and melodic scheme, while the strings take a supporting, even a subordinate role. In the D

* Nevertheless, intimations of these phenomena appear in the D minor solo concerto, included in this program.



Sunday Afternoon, July 5, at 2:30

THEATRE-CONCERT HALL

CHARLES MUNCH, *Conductor*

BACH

*Brandenburg Concerto No. 6, in B flat major, for Strings

I. Allegro
II. Adagio ma non tanto
III. Allegro

Cantata No. 51, "Jauchzet Gott in allen Landen"

I. Aria
II. Recitative
III. Aria
IV. Chorale — Alleluja

Soprano Solo: BETHANY BEARDSLEE
Trumpet Solo: ROGER VOISIN

INTERMISSION

Concerto for Violin and Oboe, in D minor

I. Allegro
II. Adagio
III. Allegro

Violin Solo: RUTH POSSELT
Oboe Solo: RALPH GOMBERG

Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

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minor Concerto the first player usually has the forefront of attention, sometimes taking the burden to himself as if Father Bach were naturally assuming the prerogative of his years and skill. In the slow movement, "alla siciliana," the composer presents a gentle dance-like theme in the expected 6/8 rhythm. Here, as in the last movement, the tutti sections, the violins carrying the melody, alternate with embroidered figures by the first clavier, then giving continuo support. The first clavier ends the movement with a long passage in sextolets, closing with a flourish. The finale opens with a contrapuntal treatment hitherto missing, but settles into the concerto grosso alternation. The first clavier has passages in running sixteenths, yielding at length to his mates.

The instruments used in these two concertos are referred to in the title as *"3 cembali concertanti"* and were undoubtedly harpsichords. The function of the instrument as used in groups was traditionally a supporting continuo, nor had keyboard display in the manner of Domenico Scarlatti been combined with ensemble playing at that time. In these two concertos, the tripled claviers give a preponderance by their very number.

The concertos for three keyboards cannot be positively traced to earlier violin concertos (neither exists in the original autograph and of the second there are copies in both C major and D major).

Clavier Concerto in D minor

Instead of an alternation of solo and tutti, customary in the concerto grosso form, the soloist's part here seems to grow from the more integral function of continuo and to support or be supported by the accompanying string orchestra. Throughout the Concerto the soloist does not have a single bar of rest. The first and last movements in particular are virile, rhythmic and ebullient in style. The late Hugo Leichtentritt once provided a perceptive description of the Concerto for these programs:

"The entire first movement is built on a single principal theme, of which the tutti and solo phrases are the component parts. With an admirable art Bach builds a large and highly interesting piece from this scanty thematic material, by vivid dialogue of the two groups, by effective illumination through well devised modulation to a number of different keys, by resounding climaxes, brilliant cadenzas, ingenious contrapuntal combinations.

"The slow movement is written in a variant of the chaconne form. It is based on a bass theme of 13 measures, recurring 5 times, not however as usually in the same key, but in various keys. Modulating little interludes lead over from one tonality to the next one. The free unfolding of the melodious upper part above this chaconne bass is truly a marvel of melodic invention and expansion. One does not hear five variations, but a single aria of the greatest beauty and expressiveness.

"The last movement approaches in its form a freely treated fugue. Its theme in its whole extension is, however, given only to the orchestra, where it is heard six times. The solo clavier is treated in fantasy style. The interludes between the entries of the fugue theme give the clavier occasion to display its virtuosity in ornamental free fantasy or in thematic dialogue, in constant flow. Sometimes it assists the orchestra by playing part of the fugue theme, or by adding a fanciful new counterpoint. Towards the close a brilliant cadenza leads to the culmination of the entire movement, one of the most animated and vigorous pieces written by Bach."

Concerto for Two Claviers, in C major

Three concertos with double clavier parts are listed in the *Gesellschaft* edition. Of these the First, in C minor, is believed to have been taken from a lost score for violin and oboe, and will be thus performed (transposed to D minor) at the concert of July 5. The third double clavier Concerto, also in C minor, is derived from the familiar Concerto in D minor for Two Violins. The Second Concerto, in C major, here performed, is the full and qualified representative of this combination as treated by Bach. It speaks in every part as conceived for the keyboards. It could be performed by the two soloists alone, for the string accompaniment exists mostly to accentuate a rhythm or to emphasize the close of a phrase by doubling. One could go still further and say that the score could be set forth by a single player with little loss in the basic harmonic and thematic plan, although a great loss in the richness of string color and the enrichment too of the delicate harpsichord color as the players alternate and double. The Largo, in A minor, maintains a fluent course of sixteenths by the paired soloists as the string group is silent. As the finale, a fugue in C major follows, the two players have the exposition quite to themselves until the violins make a strong entrance with the main subject at the thirty-third bar. The fugue, free in style, extended by episodes, is one of the Master's finest.

Sunday Afternoon, July 5

Johann Sebastian Bach

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Brandenburg Concerto No. 6, in B Flat major, for Strings

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, for 2 viole da braccia, 2 viole da gamba, cello and violone, and it has been accordingly performed by six string players. In present performances 2 violas and 2 cellos concertanti, additional cello with bass and continuo are used. The parts are here given to a string orchestra.

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Friday Evening, July 10, at 8:30

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MOZART

OVERTURE TO "DON GIOVANNI"

PIANO CONCERTO IN G MAJOR, K. 453

I. Allegro
II. Andante
III. Allegretto; Presto

Soloist: NICOLE HENRIOT-SCHWEITZER

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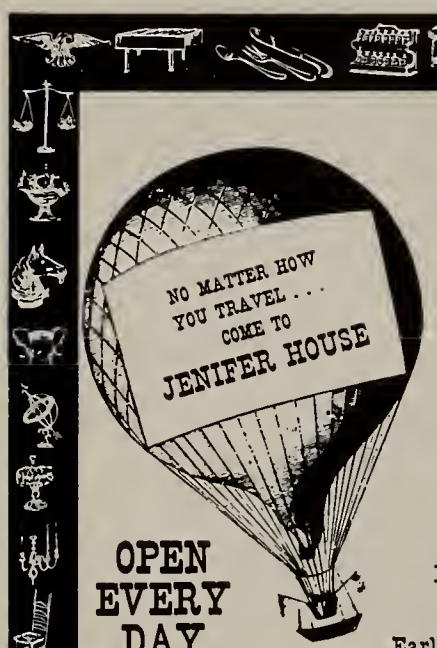
DIVERTIMENTO IN B FLAT MAJOR, FOR STRINGS AND TWO HORNS, K. 287

Allegro
Theme with Variations: Andante grazioso
Adagio
Minuetto
Andante; Molto allegro

SYMPHONY NO. 35, IN D MAJOR, "HAFFNER," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

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Cantata No. 51, "Jauchzet Gott in allen Landen"

The Cantata is scored for two elaborate solo parts, a soprano and a trumpet, with accompaniment of strings.* The trumpet, however, is heard only in the opening aria and the closing *"Alleluja,"* in each case as if it were the second soprano voice of a duet. These two portions are in C major — music of rejoicing and of great brilliance. "The soprano part," writes Arnold Schering, "copied out by Bach himself, is one of the most beautiful autographs of the master. What singer was intended for this difficult, virtuoso part, whether an exquisite young Thomaskirche scholar, or, more probably, a student falsetto singer (Philipp Emanuel?) is unknown. In any case the part bears witness at all times of an extraordinary art of baroque ornamental singing. Only with apprehension does a singer of today venture a complete recital of this cantata. To the accompanying parts Bach also allotted no easy task. In the outside movements he demands of the trumpet not only the greatest facility in mastering concertante figurations, but also a tone so delicate and silvery that the solo voice is never covered."

The two Arias and the intervening Recitative are to an unidentified text which derives in part from Psalms 66 and 138. The Recitative, with string accompaniment, leads into an elaborately phrased andante in A minor and the second Aria in the same

* The score calls for a trumpet in C. Mr. Voisin uses a small trumpet in D.

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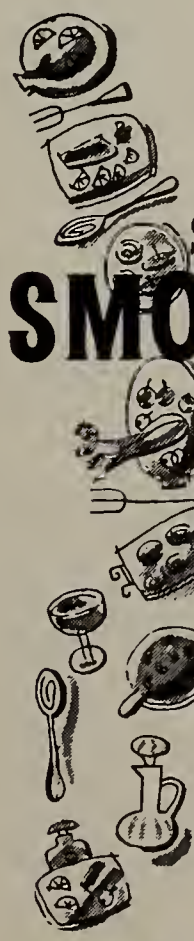
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MOZART

SYMPHONY NO. 39, IN E FLAT MAJOR, K. 543

I. Adagio: Allegro
II. Andante con moto
III. Minuetto: Allegretto
IV. Finale: Allegro

SYMPHONY NO. 40, IN G MINOR, K. 550

I. Molto allegro
II. Andante
III. Minuetto: Allegretto
IV. Allegro assai

INTERMISSION

SYMPHONY NO. 41, IN C MAJOR, "JUPITER," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

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tonality, somber and anguished, where the singer is supported only by a bass and continuo. The Chorale is taken from the hymn *"Nun lob' mein' Seel' "* by Johann Gramann. The singer takes the phrases of the cantus firmus, while two solo violins weave around it a fluent discourse of beautifully expressive detail. The *"Alleluja"* follows without pause.

1. Aria

Jauchzet Goss in allen Landen! Was der Himmel und die Welt an Geschöpfen in sich hält, müsse dessen Ruhm erhöhen, und wir wollen unserm Gott gleichfalls jetzt ein Opfer bringen, dass er uns in Kreuz und Not, allezeit hat beigestanden.

Praise ye God in all the lands! Over heaven and earth, all the creatures whom He holds, must exalt His glory, and we will likewise bring offerings, so that in our cross and suffering, He will stand near us.

2. Recitative and andante

Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu so täglich neu, mit lauter Segen lohnet. Wir preisen, was Er an uns hat getan. Muss gleich der schwache Mund von seinen Wundern lallen, so kann ein schlechtes Lob ihm dennoch wohl gefallen.

We pray in the Temple erected to the glory of God, that he may reward our loyalty with His open benediction. We praise Him for all that He hath done for us. Our weak voice falters before His wonder-working, and yet even feeble praise will be welcomed.

3. Aria

Höchster, mache deine Güte ferner alle Morgen neu. So soll für die Vater treu' auch ein dankbares Gemüte durch ein frommes Leben weisen, dass wir deine Kinder heissen.

All Highest, renew Thy favors to us each morning. So shall we show to the true Father, from our grateful hearts, our pious lives, that we may call ourselves His children.

4. Chorale and Alleluja

Sei Lob und Preis mit Ehren Gott Vater, Sohn, Heiligem Geist, der woll' in uns vermehren, was er uns aus Gnaden verheisst, dass wir ihm fest vertrauen, gänzlich verlass'n auf ihn, von Herzen auf ihn bauen, dass uns'r Herz, Mut and Sinn ihm festiglich anhangen; drauf singen wir zur Stund': Amen wir werd'n's erlangen, glaub'n wir aus Herzens Grund.

Alleluja!

Give honor, praise and glory to God the Father, Son, and Holy Ghost, who has multiplied the good that He promised us from His mercy, that we may believe in Him faithfully, wholly submissive to Him, cultivating our heart, that our thoughts, feelings and strength may steadfastly belong to Him. And so we join in singing through the hours, Amen, from the depth of our hearts.

Hallelujah!

Concerto for Violin and Oboe, in D minor

Of the three concertos for two claviers with strings, only the second, in C major, is believed to have been written originally for keyboard instruments. The other two, both in C minor, were obviously first written for sustaining solo instruments. The first exists as the famous Concerto for two violins (in D minor). The other (which is here performed and transposed to D minor) may also have been a two violin work. But Woldemar Voigt, in 1886, pointed out the likelihood that an oboe and violin may have been the original intended solo instruments, and Breitkopf actually listed such a concerto in his catalogue of 1764 as among the music of Bach which had been lost. Arthur Mendel in a preface to the score has pointed out passages in the first two movements as suggestive of the oboe and characteristic of its color.* The slow movement is a duet for paired melodic instruments much in the style of the familiar Largo in the surviving Concerto for two violins.

The Concerto here performed is built on salient thematic material rather than dalliance with shifting harmonies. The first movement is a melodic duet of close give and take, sometimes in echo fashion, setting off the oboe to advantage. The long Adagio is even more a duet of sustaining instruments, the two delicately interwoven voices accompanied by softly plucked strings. The final Allegro brings the full string orchestra to the fore.

Overture (Suite) No. 3, in D major, for Orchestra

Bach's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen.

The *"ouverture"* of the third suite, which is its main substance, consists of a grave, a vivace on a fugued figure, and a return of the grave section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.

* If Mr. Mendel has been less bent upon proving a point, he would have honorably admitted that the finale is ill-suited to the lone reed instrument, which is somewhat overborne by the surrounding strings.

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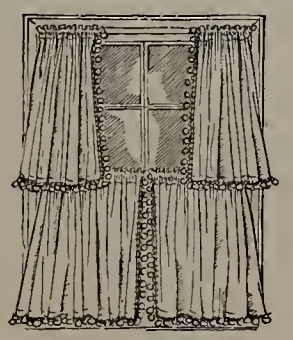
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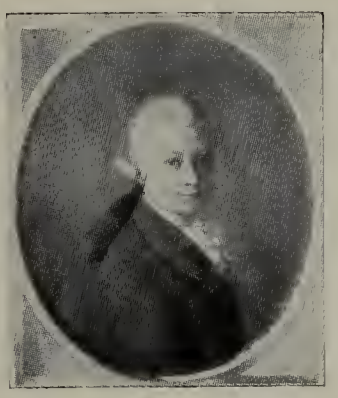
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SYMPHONY NO. 38, IN D MAJOR, "PRAGUE," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

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REQUIEM MASS, IN D MINOR, K. 626

I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

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Friday Evening, July 10

WOLFGANG AMADEUS MOZART
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

OVERTURE TO "DON GIOVANNI," K. 527

This Overture opens solemnly and ends gaily — a suitable appendage to the *Dramma giocoso* with its tragic moments always rounded off by gaiety. The introductory andante is based upon the final banquet scene where the statue of the Commendatore makes its appearance, confronting with the inexorability of stone the apparent insouciance of the libertine who maintains, with something like bravery, his imperturbable manner, his self-possession, until the very end. The dread opening chords are intensified by scales which for all their simplicity fill us with awe. The main allegro is new material not drawn from the opera itself. Gounod, who is to be numbered among the composers great or less than great who have done particular obeisance to *Don Giovanni,* has described this allegro in his fervid style as "music of feverish audacity — full of passion and delirium, deaf to the warnings of Heaven, regardless of remorse, enraptured of pleasure, madly inconstant and daring, rapid and impetuous as a torrent, flashing and swift as a sword, overleaping all obstacles."

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A concert will be given in the Theatre-Concert Hall on Monday Evening, July 13 at 8:30 by members of the Boston Symphony Orchestra. Friends of the Berkshire Music Center and the public are invited. The program will be as follows:

Prokofieff .....*Sonata for Flute and Piano*
Dahl .....*Piano Quartet*
Janácek .....*Diary of One Who Vanished*
Franchetti .....*Three Ricercari*

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Piano Concerto in G major, No. 17, K. 453

The flowering of Mozart's Piano Concertos came between the autumn of 1782 and the end of 1786 — in those four years he wrote no less than fifteen! The Concerto in G Major (the only one in this key) came in the spring of 1784, one of six gems in that year. Like the first of these (K. 449 in E flat) it was composed not for himself but for a pupil, Barbara Ployer. Barbara (or Babette) was the daughter of one of his friends of Salzburg, who then lived in Vienna.

Noticeable in this Concerto is the use of the flute, oboes, and bassoons, as a sort of woodwind trio (the horns until the close play mostly a supporting part). The color play of these instruments, often alternating with the strings as a group or in conjunction with the piano as a third participant, is a source of constant delight. The first movement is long by reason of its wealth of development. The composer has left an alternating choice of cadenzas for the first as well as the second movements. The andante is a set of rather elaborate variations on the simplest of themes. The finale suddenly throws contemplation aside, although gathering charm in the quiet beauties of its development at a tempo which avoids brilliance. In the conclusion, which is marked "finale — presto," we have the sense of one of Mozart's gayest operatic finales. Here the horns in thirds give forth brave fanfares.

This Concerto is singled out as "unique" by Alfred Einstein: "It is more intimate than its three predecessors; it welds the solo and orchestra parts into a closer unity, its friendly key is full of hidden laughter and hidden sadness. No words can describe the continuous iridescence of feeling of the first movement, or the passionate tenderness of the second. The fact that this C major movement goes as far afield as G-sharp major is only an external sign of its passionate quality. The Finale consists of variations on a naive, birdlike, Papageno sort of theme with a grandiose, polyphonic conclusion. Mr. Girdlestone has rightly remarked that Beethoven's most amiable concerto, in the same key, takes its departure from this work of Mozart's. But the concerto of Beethoven, who could not be naïve, is powerful and robust in comparison with the delicate shadings of this unique work, which has no parallel even among Mozart's other compositions."

Divertimento in B Flat, for Strings and Two Horns, No. 15, K. 287

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. The Divertimento is written for string quartet with two horns, the first violin being a true solo part. The four string parts are here taken by a string orchestra.

It was apparently customary to combine strings and horns in such a piece, for Mozart wrote four of

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them (Divertimentos Nos. 7, 10, 15, 17), and his ingenuity was called upon to draw variety in color from his horns while not hampering the freer and nimbler progression of the string parts.

The Divertimento here played is the most familiar today, and probably deserves the attention it gets because of the sustained quality of all its six movements and its depth of expressive detail. This one is outstanding in the beautiful thematic blend of horns and strings, for the horns are here treated more separately and more melodically than in the others. Mozart may have made a special effort to please the Countess Lodron who was a musician, and who is believed to have been the hostess when this one was performed as well as the Divertimento of the previous year. The Adagio, for strings only, is one of the finest of the divertimento slow movements and the theme with variations is rivalled only by the variations in the Serenade for thirteen winds (K. 361). The first violin (solo where a quartet was used) has a virtuoso part. It introduces the finale with a recitative passage (later repeated) with a sense of serious anticipation, and then, surely as a joke, suddenly breaks into a swift and carefree allegro. It is based on a popular air of the Austrian Tirol: *"D'Bauerin hat d'Katz verloren."*

SYMPHONY NO. 35, IN D MAJOR "HAFFNER," K. 385

(Composed in Vienna, July and August, 1782)

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg. (The "Sigmund Haffner Strasse" still cuts across the old town). It is hoped that he paid Mozart generously. Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. The "Haffner" Symphony was derived from a second serenade for which he received the request in July, 1782. He was then pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nacht musique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. When he received the manuscript in the post he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes is. It is a true product of the Mozart of 1782. It is really symphonic; it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

Saturday Evening, July 11

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY NO. 39, IN E FLAT MAJOR, K. 543

The symphony was completed June 26, 1788.

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was sadly in need of money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

SYMPHONY NO. 40, IN G MINOR, K. 550

The G minor Symphony, composed in July, 1788, in Vienna, is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means. The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate piano in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

SYMPHONY NO. 41, IN C MAJOR, "JUPITER," K. 551

The manuscript score is dated August 10, 1788.

A classical work bearing a cold number, or even only an identifying key, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed an awareness of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.

Sunday Afternoon, July 12

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY NO. 38, IN D MAJOR, K. 504

The last symphony which Mozart composed before his famous final three of 1788 (the E flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden visit, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro,* as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

REQUIEM MASS IN D MINOR

This Requiem, left unfinished by Mozart at his death, was completed by Franz Xaver Süssmayr and first performed by order of Count Franz von Walsegg, for whom it was composed, on December 14, 1793. The order was delivered anonymously by the Count's manservant, for the Count's intention was to have the Requiem Mass performed in memory of his wife, and to pass it off as his own composition.

The score remained fragmentary. Mozart's widow, sadly in need of money, was reluctant to relinquish the fee from Count Walsegg, and engaged Franz Xaver Süssmayr, who had been her husband's friend and pupil, to fill in the gaps, that she might deliver the full score as Mozart's own. Süssmayr had little to do in the first movements. The opening *Requiem* and *Kyrie* Mozart had written out in full score. The *Dies Irae* and the four movements that followed: *Tuba Mirum, Rex Tremendae, Recordare,* and *Confutatis,* also the *Domine Jesu Christe* and the *Hostias* were clearly outlined in skeleton form — that is to say, the composer had written the vocal lines complete, figured in the bass, and suggested the instrumentation where it moved independently. Only the last verse of the *Dies Irae* left a hole to be filled in from the pattern of what had preceded. The *Lacrimosa* had to be built by Süssmayr from twelve opening measures and no more. The remaining three movements, the *Sanctus, Benedictus,* and *Agnus Dei,* were missing altogether. Süsssmayr was probably as well fitted as anyone for the task: He was familiar with the church style of the day; he had been close to Mozart, often beside him as he worked upon the score on his sick bed, explaining his intentions. Süssmayr's script was very like Mozart's. He copied in full all but the first two movements so that "there might not be two handwritings together," as the widow confided to André. The prime deceiver, who could not afford to be too scrupulous, accepted the counterfeit.

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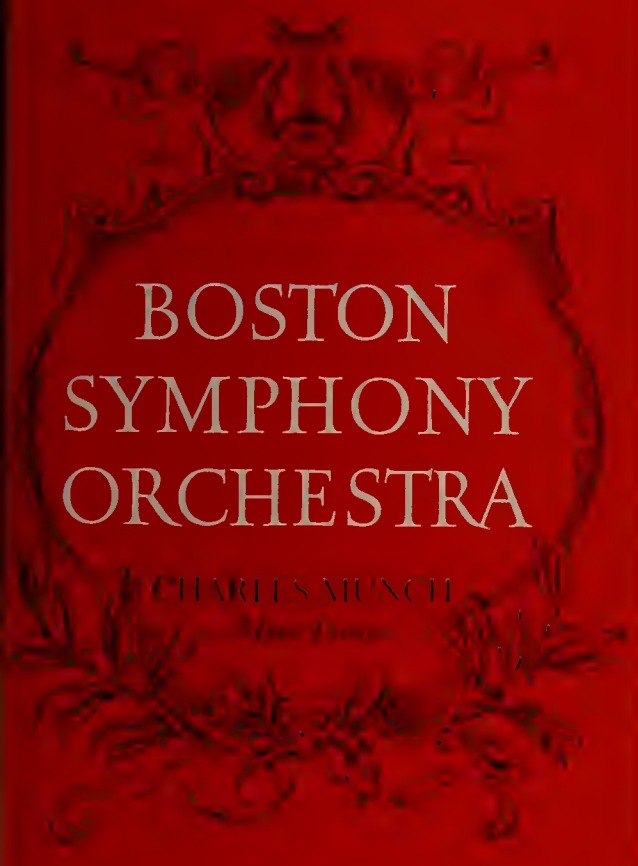


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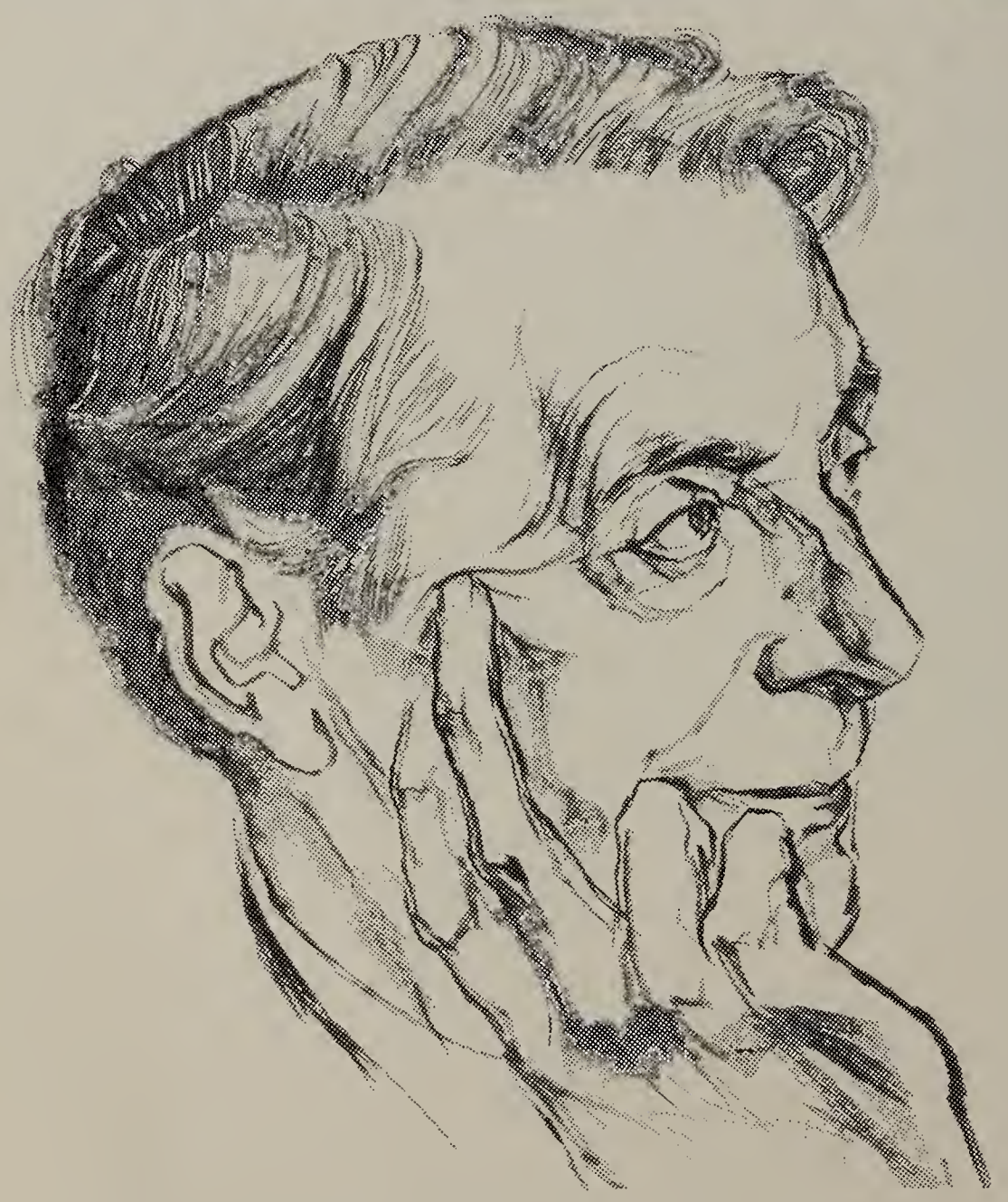
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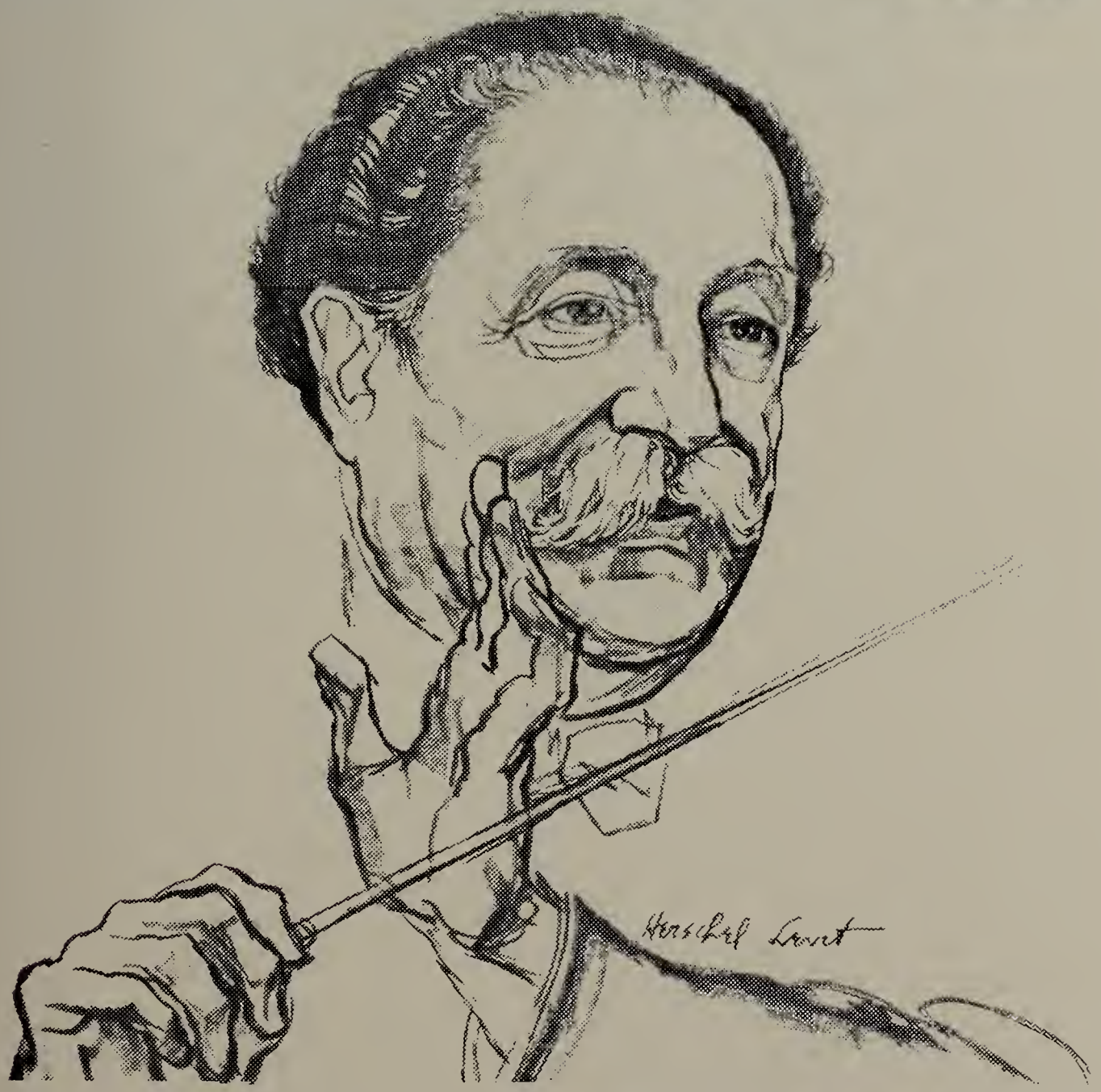
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Ten Years with Charles Munch

When the Festival season ends, Charles Munch will have completed ten years of concerts as the Music Director of the Boston Symphony Orchestra. His tenure to date is longer than any previous uninterrupted term except that of Koussevitzky.

It has been a significant decade. The Orchestra made its first journey to Europe in the spring of 1952, a transcontinental tour in the following spring, and a second tour of Europe in 1956. The concerts are finding an ever-increasing public. They are now televised and nationally broadcast; they are occasionally broadcast to Europe. The number of recordings made each year has been increased. Dr. Munch opens certain rehearsals to the public in Boston as at Tanglewood, drawing a younger audience into the privilege of symphonic music. The Berkshire Festival and Berkshire Music Center here both continue to entice music-minded multitudes from parts near and far.

An event of these ten years was the Seventy-fifth Anniversary season of the Orchestra, in 1955-1956. Dr. Munch invited foremost composers to provide works for the occasion and these were performed in that season and later.

It is interesting to compare Dr. Munch's 240 programs in the longer Boston series with the Chapter "Making a Program" in his book, *I Am a Conductor,* which appeared in 1955. He there gives a "typical example," calling it "one scheme among many which seem reasonable to me: 1 — A classical symphony or a baroque concerto grosso, or an overture; 2 — A difficult work. This is the place for Berg or Bartók; 3 — A big symphony.

"First we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

Turning over the program pages, one finds that this basic scheme persists, although not without many variants. From this point of view the total repertory of ten years accordingly divides into three parts — the early classical, the contemporary, and the giants of the century past. The count of the composers most represented shows a great preponderance of the last category.

Symphoniana

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opera and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the *Orchestre Symphonique de Paris.* He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra in January, 1951, and has conducted each season since, in Boston and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

NICOLE HENRIOT-SCHWEITZER, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.

RUDOLF SERKIN was born in 1903 in Eger, Bohemia (Czechoslovakia) of Russian parents. At four he showed possibilities of becoming a piano prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his debut as soloist under the auspices of the *Gesellschaft der Musikfreunde.* For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948, when he first appeared with the Boston Symphony Orchestra, he has played on several occasions in Tanglewood as well as Boston.

The exhibition of paintings in the glass reception room has been kindly loaned by the Tyringham Gallery.

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The new stage canopy replaces the former shell, which was built by the Berkshire Symphonic Festival and used for 25 years of the Berkshire Festival concerts.

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(Continued on page 9)



BOSTON SYMPHONY ORCHESTRA

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RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1959

(TWENTY-SECOND SEASON)

TANGLEWOOD, LENOX, MASSACHUSETTS

THIRD WEEK

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

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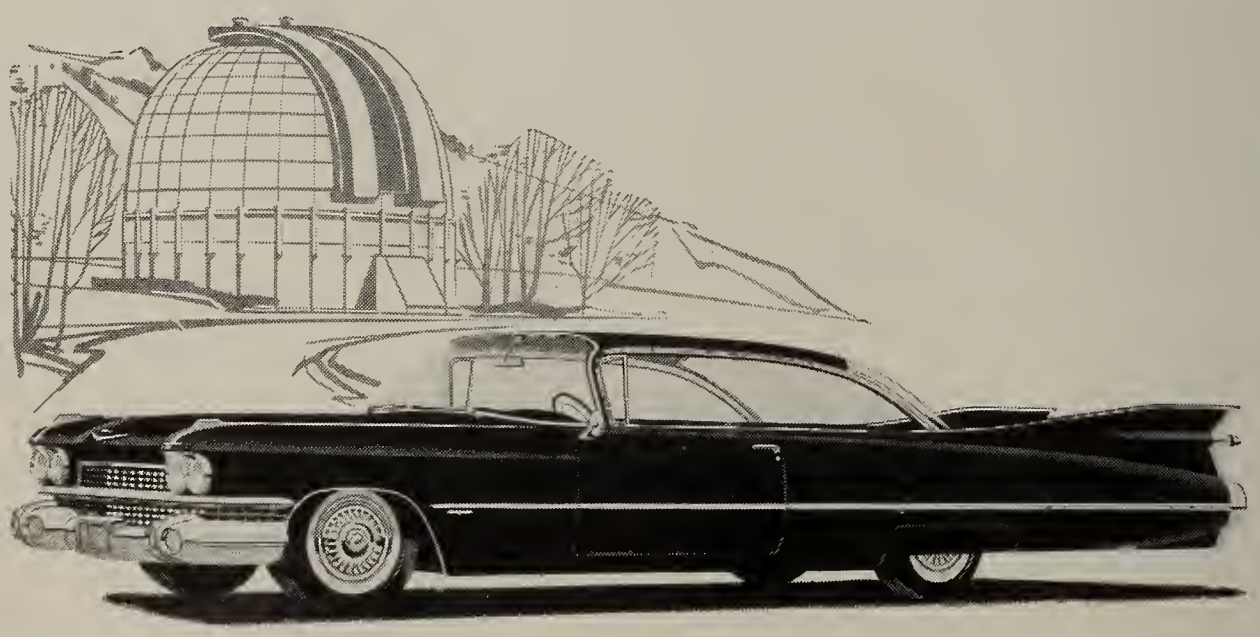
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Friday Evening, July 17, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

BERLIOZ . . . . . Overture, "The Corsaire," Op. 21

MARTINU . . . . . "The Parables"

I. The Parable of a Sculpture
II. The Parable of a Garden
III. The Parable of a Labyrinth

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 6, in B minor, "Pathétique," Op. 74

I. Adagio; Allegro non troppo
II. Allègro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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Symphoniana continued from page 4

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PROGRAM NOTES

Friday Evening, July 17

Overture, "Le Corsaire," Op. 21
Hector Berlioz

Born in Côte-Saint-André, December 11, 1803; died in Paris, March 8, 1869

The Overture is supposed to have been written in February 1831. It was revised in 1844, and first performed in Paris, January 19, 1845, at the Champs Elysées, when Berlioz conducted from the manuscript.

Hans von Bülow, after conducting *The Corsaire* Overture at Meiningen, wrote that it "went like a shot from a pistol," plainly alluding to the sharp staccato chords for the full orchestra that punctuate light lyrical passages. It is a dashing and debonair overture enlivened by the wit of brilliant string writing.

The title incites one to find in this overture the musical embodiment of the reckless adventurer of Byron's poem. Unfortunately for those who take such titles as reliable guides to the composer's intention, Berlioz called this Overture at its first performance *La Tour de Nice.* Only later did he change the name to *Le Corsaire Rouge,* and finally, *Le Corsaire.* A close examination of titles in general as bestowed by the Romantics often reveals them as afterthoughts, a last minute dressing-up of a piece of music with a colorful name for its readier consumption. And yet, Byron's Corsair, the sea-roving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831 — if so he did.

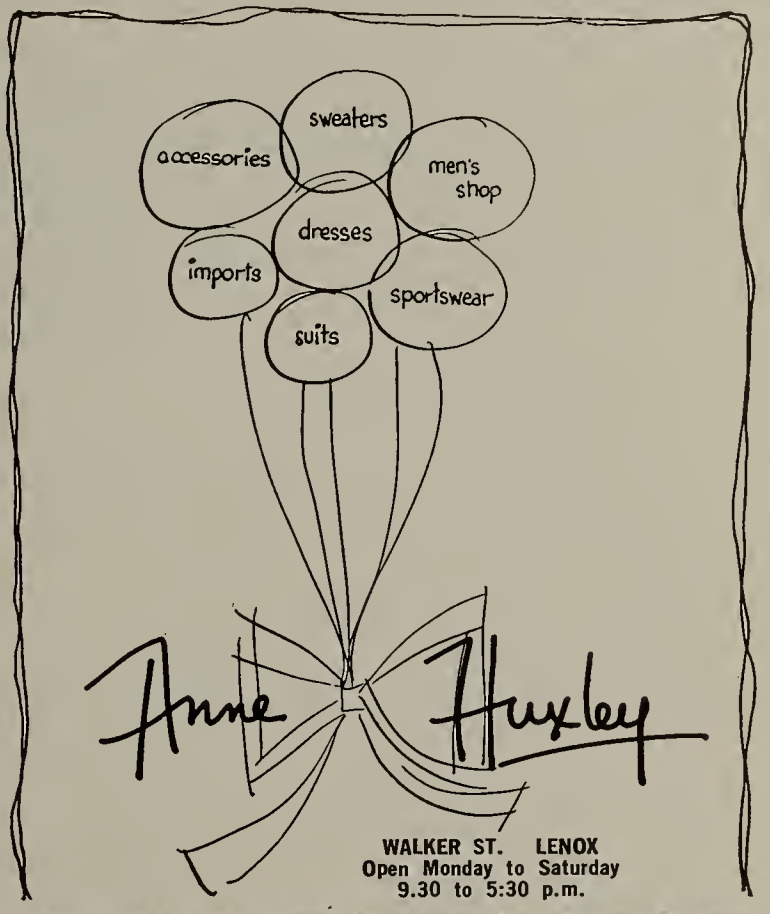
The Parables
Bohuslav Martinu

Born in Policka, East Bohemia, December 8, 1890

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957.

The Parables are dedicated to Charles Munch.

The "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the post-



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humous work by Antoine de Saint-Exupéry, *Citadelle:* the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette,* Martinu found the text for his opera of that name).

The Parable of a Sculpture

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

The Parable of a Garden

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

The Parable of a Labyrinth

Theseus: Who are you?

The Man: The town crier. It is I who announce marriages and deaths. You are already in the labyrinth.

Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

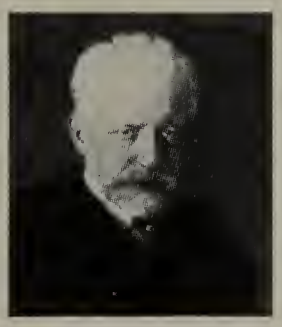
Symphony No. 6, in B minor, "Pathétique," Op. 74

Peter Ilyitch Tchaikovsky

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure, sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every



Saturday Evening, July 18, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

WEBER . . . . . Overture to "Oberon"

Foss . . . . . Symphony of Chorales, for Orchestra

I. Toccata
(Chorale No. 90 — *"Hilf Gott, dass mir's gelinge"*)

II. Andante sostenuto
(Chorale No. 77 — *"Herr, ich habe misgehandelt"*; Contrapunctus: B-A-C-H)

III. Allegretto tranquillo
(Chorale No. 139 — *"Nun ruhen a'le Wälder"*)

IV. Introduzione; Tempo di primo movimento; Allegro vivace
(Chorale No. 133 — *"Nun danket alle Gott"*)

(Conducted by the composer)

INTERMISSION

TCHAIKOVSKY . . . . . *Violin Concerto in D major, Op. 35

I. Allegro moderato

II. Canzonetta: Andante

III. Finale: Allegro vivacissimo

Soloist
ISAAC STERN

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sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

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Saturday Evening, July 18

Overture to the Opera "Oberon"

Carl Maria von Weber

Born in Eutin, Oldenburg, in Germany, November 18, 1786; died in London, June 5, 1826

At the end of the manuscript score of the romantic opera *Oberon,* the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language. The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, and abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the Eng-

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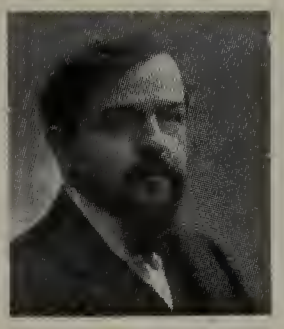
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lish opera for the gold it would bring to his wife and children. When his friend Gubitz in Berlin tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

Symphony of Chorales, for Orchestra

Lukas Foss

Born in Berlin, August 15, 1922

The Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer," in Boston, Massachusetts, and commissioned by the Koussevitzky Music Foundation, established in memory of Natalie Koussevitzky. It was composed between 1956 and 1958, in Beverly Hills, California. The third movement was performed at a concert in Boston for the benefit of the Schweitzer Hospital on February 17, 1958. The complete work had its first performance by the Pittsburgh Orchestra on October 24, of last year, and was introduced in Boston October 31.

This is the second symphony of Lukas Foss (the first, in G, he composed in 1944). Each of the four movements is based on a different chorale tune which the composer has taken from the collected chorales by J. S. Bach. Bach's settings (four-part harmonizations) have not influenced the present work. Bach himself did not compose the chorale melodies, but often made use of the existing tunes according to his needs or purposes. The tunes are used in a similar manner here. One might describe the individual movements as extended symphonic chorale preludes. There are no vocal parts; the words of the chorales are neither sung nor spoken, but their meaning, so the composer points out, actually dictates the expression and mood of the music. The chorales are identified by the Bach *Gesellschaft* numbering.

The composer has described the first movement as "an invocation to God. It is a toccata; an 'opening portal' rather than the usual sonata-allegro." The second movement, following the "quasi-introductory" first movement, "assumes the formal weight normally given to the opening movement. The

words of the chorales dictate the somber pathos of the movement." Mr. Foss characterizes the third movement as "an intermezzo," affording "a moment of respite." The fourth movement is again dramatic. In an introduction there are references to the first movement. A fragment of the first chorale melody is heard as the music rises to a climax, at which point the finale begins.

The new chorale tune is sounded by all the trumpets. The quality of "jubilation" in this movement has an iconoclastic ring, which may surprise the listener who expects an heroic and traditional "expression of thanks." The movement resembles a circus piece, abounding in virtuoso solo passages, bell sounds, brass tunes parading like marching bands in front of the listener, crossing each other, pursuing one another.

In the middle section all four chorale melodies are combined or more accurately: "mixed up." All in all, the movement is dominated by the E–F-sharp–E of the new chorale tune, which appears in a great variety of guises.

Concerto for Violin, in D major, Op. 35

Peter Ilyitch Tchaikovsky

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

Violinists have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin Concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his

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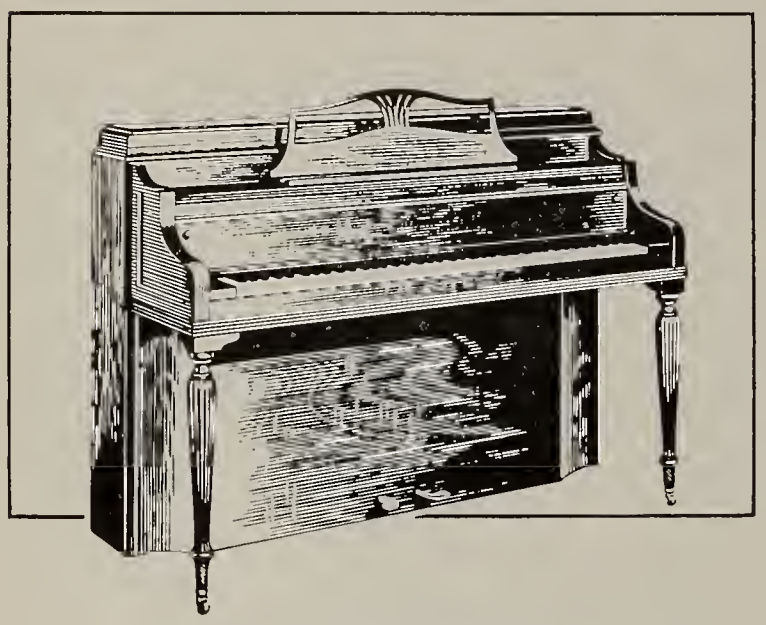
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brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster: —

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating program music and the Russian school"), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the St. Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

Sunday Afternoon, July 19

Introduction and Wedding March from "The Golden Cock"

Nicholas Andreievitch Rimsky-Korsakov

Born in Tikhvin, in the government of Novgorod, March 18, 1844; died in St. Petersburg, June 21, 1908.

Composed in the years 1906-1907, *"Le Coq d'Or"* was not performed until after the death of Rimsky-Korsakov. It was first performed, privately, at the Solodovnikov Theatre, Moscow, September 24, 1909. On May 24, 1914, Michel Fokine, having overcome objections of the composer's family, produced the work as an opera pantomime in which the singers were arranged in terraces at the right and left of the stage, while dancers, including Thamar Karsavina, who was the Queen, interpreted the parts.

"Le Coq d'Or," "The Golden Cock" (or "Cockerel"), was Rimsky-Korsakov's last work, composed in 1906-1907. He wrote the opera on a text by Vladimir Bielsky, an elaboration of Pushkin's fairy-tale. A projected performance in 1907 was prevented by the government censor, who found this satire upon the monarchical system of government dangerous and unacceptable without numerous cuts in the text. The composer indignantly refused to alter his score in any particular, with the consequence that it was not performed until after his death.

In the last paragraph of his biography, which was completed August 22, 1906, Rimsky-Korsakov stated: "The thought that it is time to end my career as a composer, which has pursued me ever since I finished 'Kitej,' has not left me here. . . . I don't want to find myself in the ridiculous position of 'a

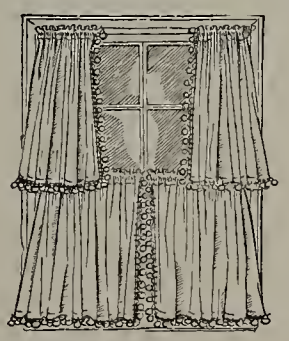
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singer who has lost his voice.' We shall see what time will bring. . . ." But Rimsky-Korsakov was not through with music. Within six weeks of his return to St. Petersburg, he had made a notation in his sketchbooks, which was to become the cock-crow theme in "The Golden Cock." V. V. Yastrebtsev, Rimsky-Korsakov's devoted and watchful friend, was pleased to find the composer deep in his new score by the middle of November. Progress on the opera was necessarily interrupted by the mounting of "Kitej" at St. Petersburg, and a trip to Paris for a festival of Russian orchestral concerts organized by Diaghilev, in which this composer appeared as conductor of his own music.* "The Golden Cock" was completed before the end of the year. The Introduction and March from "The Golden Cock" were performed on February 29, 1908, in Moscow under the direction of Felix Blumenfeld. When a performance of the opera of the objectionable text was forbidden in Russia, Rimsky-Korsakov arranged for a translation into French, with a Paris performance in view. Proofs of "The Golden Cock," which Rimsky-Korsakov corrected while at work on his book on orchestration, was the last music with which he was concerned, and occupied him on what proved to be his deathbed.

"Prelude to the Afternoon of a Faun"

(After the Eclogue of Stéphane Mallarmé)

Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers.

* While in Paris, Rimsky-Korsakov listened to some "new and incomprehensible" music — the *"Poème de l'Extase"* of Scriabin, the *"Salomé"* of Strauss, and *"Pelléas et Mélisande."* Of the latter score, he said, "I will have nothing more to do with this music lest I should unhappily develop a liking for it."

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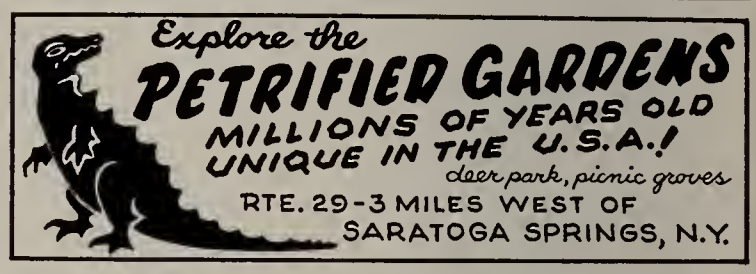
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Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue:*

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they,

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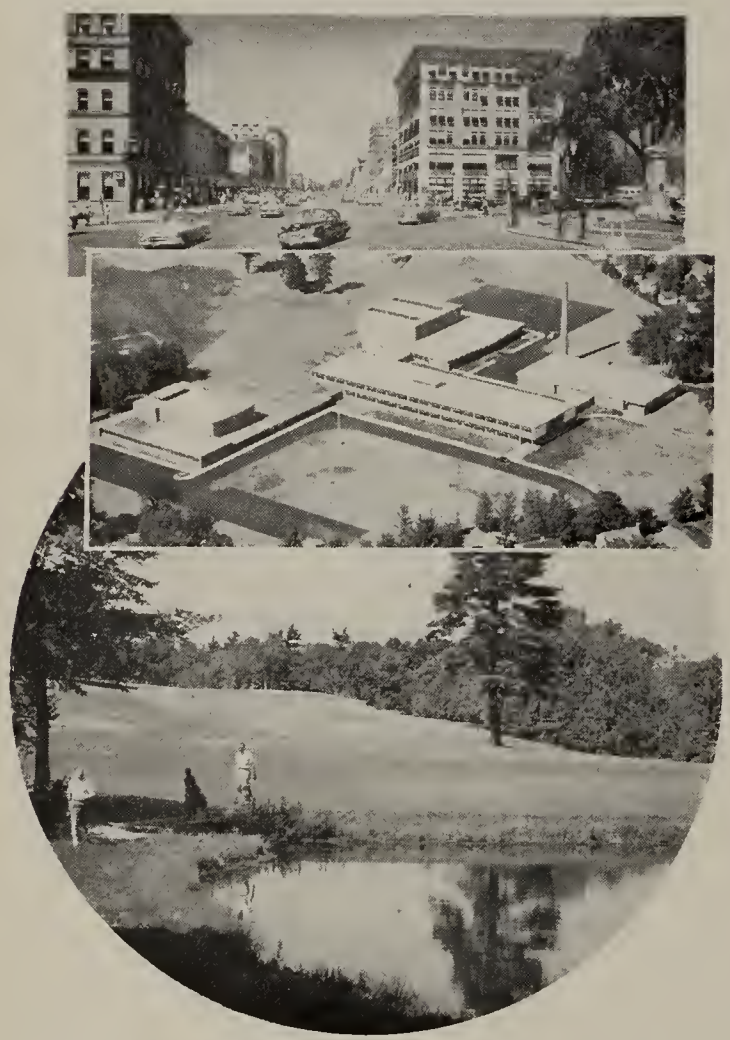
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are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

Symphony for Orchestra and Piano on a French Mountain Song, Op. 25

Vincent d'Indy

Born in Paris, March 27, 1851; died in Paris, December 2, 1931

D'Indy composed his *"Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français"* in the year 1886. The first performance was at a Lamoureux concert in Paris, March 20, 1887, when Mme. Bordes-Péne, to whom the score was dedicated, took the piano part.

The music which d'Indy chose as the thematic basis for this symphony was a melody heard in the Cévennes mountains, between Tortous and Bouchard. Julien Tiersot includes the melody in his *"Histoire de la Chanson Populaire en France,"* which was published three years after d'Indy's score was written. Tiersot wrote in this book: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs — they are generally songs of shepherds — something fluid, ethereal, a gentleness that is not found in folk-songs of the plains. It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* is a type known to everyone."

The score which d'Indy built upon this melody is surely the symphonic music which its title implies, rather than a display piece for a soloist. The piano-

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FIFTH SYMPHONY IN E MINOR, OP. 64
PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame.* The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their

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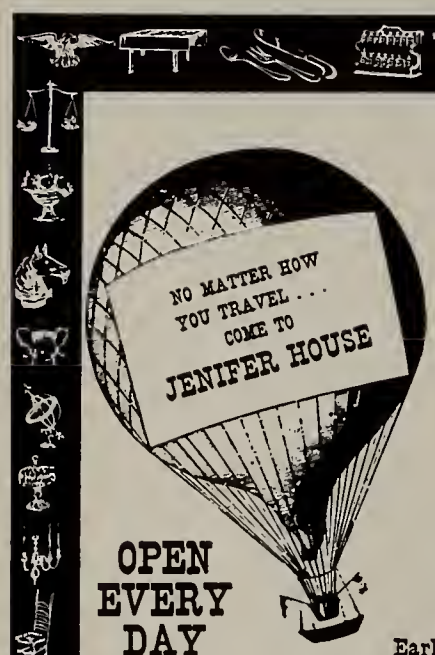
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applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music.

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Manuel Valerio
Pasquale Cardillo
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Rosario Mazzeo

Bassoons
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Ernst Panenka
Theodore Brewster

Contra-Bassoon
Richard Plaster

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Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

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Roger Voisin
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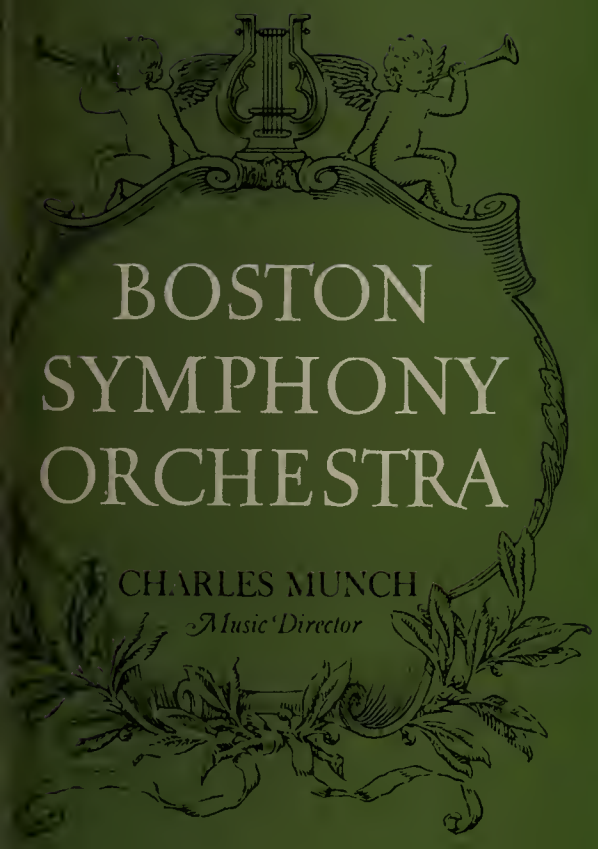


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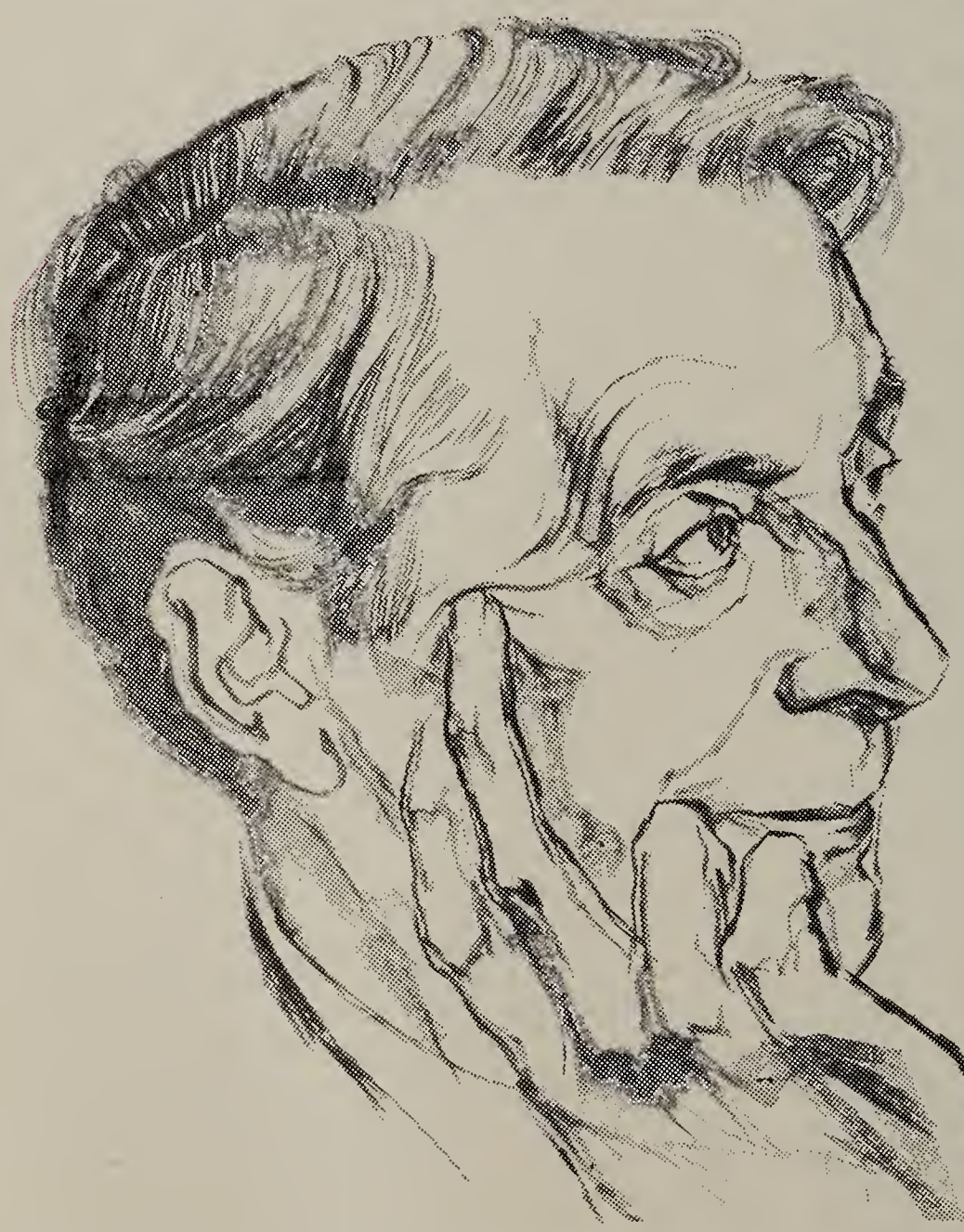
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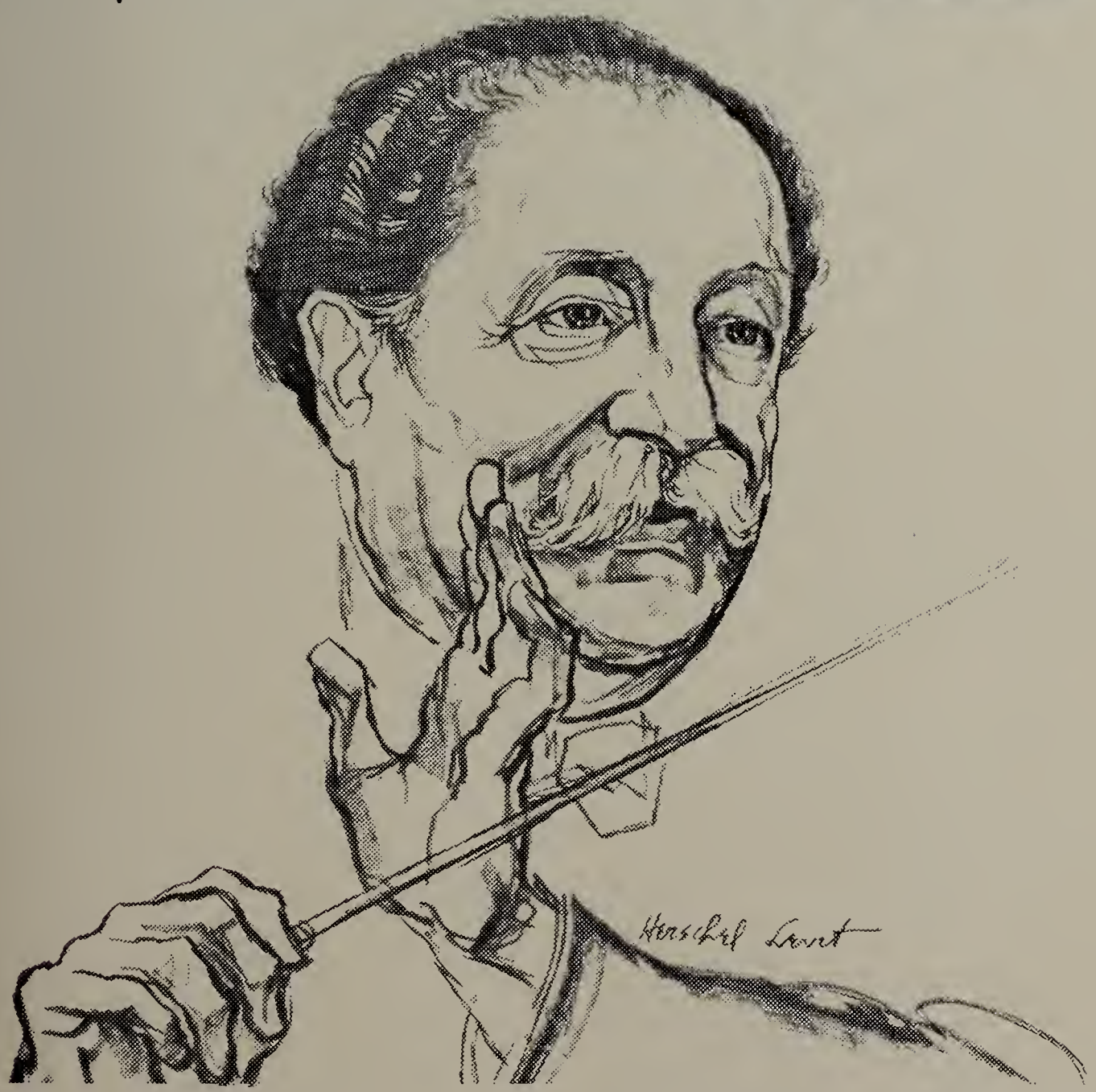
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Symphoniana

TEN YEARS WITH CHARLES MUNCH

When the Festival season ends, Charles Munch will have completed ten years of concerts as the Music Director of the Boston Symphony Orchestra. His tenure to date is longer than any previous uninterrupted term except that of Koussevitzky.

It has been a significant decade. The Orchestra made its first journey to Europe in the spring of 1952, a transcontinental tour in the following spring, and a second tour of Europe in 1956. The concerts are finding an ever-increasing public. They are now televised and nationally broadcast; they are occasionally broadcast to Europe. The number of recordings made each year has been increased. Dr. Munch opens certain rehearsals to the public in Boston as at Tanglewood, drawing a younger audience into the privilege of symphonic music. The Berkshire Festival and Berkshire Music Center here both continue to entice music-minded multitudes from parts near and far.

An event of these ten years was the Seventy-fifth Anniversary season of the Orchestra, in 1955-1956. Dr. Munch invited foremost composers to provide works for the occasion and these were performed in that season and later.

It is interesting to compare Dr. Munch's 240 programs in the longer Boston series with the Chapter "Making a Program" in his book, *I Am a Conductor,* which appeared in 1955. He there gives a "typical example," calling it "one scheme among many which seem reasonable to me: 1 — A classical symphony or a baroque concerto grosso, or an overture; 2 — A difficult work. This is the place for Berg or Bartók; 3 — A big symphony.

"First we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

Turning over the program pages, one finds that this basic scheme persists, although not without many variants. From this point of view the total repertory of ten years accordingly divides into three parts — the early classical, the contemporary, and the giants of the century past. The count of the composers most represented shows a great preponderance of the last category.

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opera and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the *Orchestre Symphonique de Paris.* He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra in January, 1951, and has conducted each season since, in Boston and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

RUDOLF SERKIN was born in 1903 in Eger, Bohemia (Czechoslovakia) of Russian parents. At four he showed possibilities of becoming a piano prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his debut as soloist under the auspices of the *Gesellschaft der Musikfreunde.* For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948, when he first appeared with the Boston Symphony Orchestra, he has played on several occasions in Tanglewood as well as Boston.

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The new stage canopy replaces the former shell, which was built by the Berkshire Symphonic Festival and used for 25 years of the Berkshire Festival concerts.

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EXTRACURRICULAR

Eero Saarinen has made the following statement:

"We were happy to have a chance to work again with Tanglewood. We have always hoped that the original stage could be improved. Five years ago, working with Bolt, Beranek & Newman, we were asked to design this new ceiling. Now, due to the generosity of Mrs. Talbot, it has finally become a reality.

"An architect faces many different kinds of problems and challenges in his profession. Sometimes he is challenged to make an original statement, in which the building itself makes an expression about intention or purpose or even an attitude of our times. Sometimes, as in this case, the architecture must be subservient to something else. Without acoustical advisors, we realized that in this case the orchestra 'was the thing'. We tried to make a ceiling which would serve the music. We wanted to create a pleasant, well-designed and unobtrusive covering which would please the eye and effectively enhance the listener's enjoyment of the Berkshire concerts. If it fulfilled this purpose, we shall feel we have been successful."

EXHIBITION

Photographs by Minot Beale, a member of this Orchestra, are on view in the glassed reception room.

For the program
"TANGLEWOOD ON PARADE"
see page 21.



BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*
RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1959

(TWENTY-SECOND SEASON)

TANGLEWOOD, LENOX, MASSACHUSETTS

FOURTH WEEK

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

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Friday Evening, July 24, at 8:30

MUSIC SHED

PIERRE MONTEUX, *Conductor*

BACH . . . Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi)

BRAHMS . . . . . Violin Concerto in D major, Op. 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

Soloist: ISAAC STERN

INTERMISSION

BRAHMS . . . Eleven Chorale Preludes, Op. 122 (Orchestrated by Virgil Thomson)

STRAUSS . . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20

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PROGRAM NOTES

Passacaglia and Fugue in C minor

Johann Sebastian Bach

Born in Eisenach on March 21, 1685; died in Leipzig on July 28, 1750

Transcribed for Orchestra by Ottorino Respighi

Born in Bologna on July 9, 1879; died in Rome, April 18, 1936

The actual year of Bach's organ composition is not known. Respighi made his orchestration in 1930. It calls for a full orchestra with organ pedal.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708-17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for one of his subjects.

An orchestral transcription of this Passacaglia by Heinrich Esser was at one time often performed, and was included upon programs of the Boston Symphony Orchestra, January 28, 1887, and April 26, 1895. There have also been transcriptions by Leopold Stokowski and by Frederick Stock. Philip Spitta praised Esser's transcription for "its very skilful imitation of organ effects." Respighi had no such aim in mind, for he conceived the Passacaglia in purely orchestral terms — an *"interpretazione orchestrale,"* he called it.

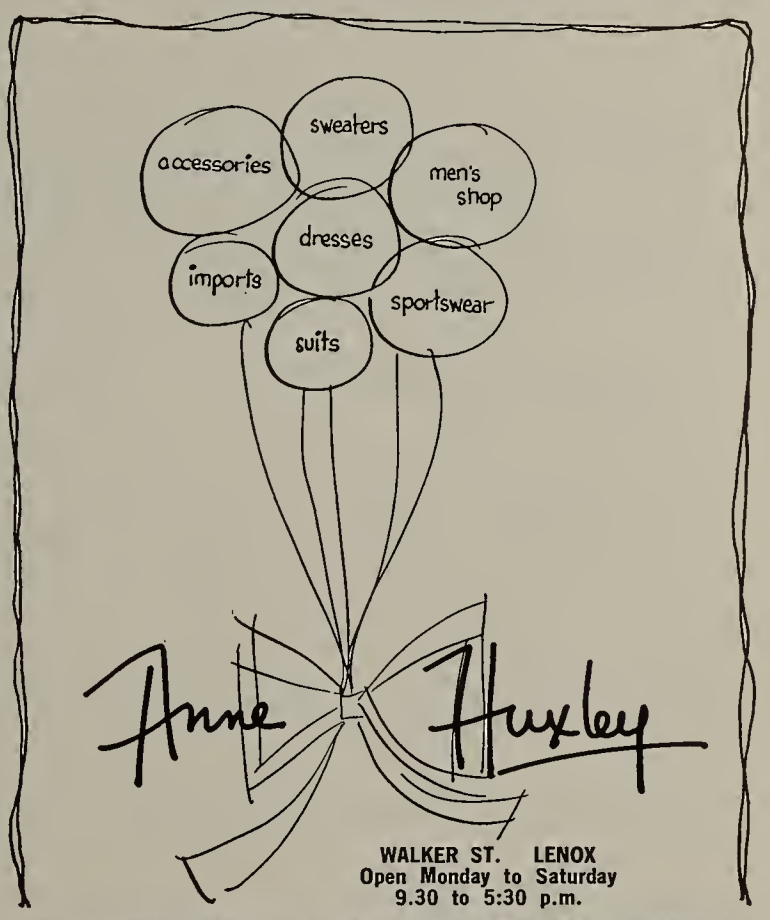
For the first statement of the bass theme, which Bach gave to the pedals alone, Respighi likewise has used the organ pedals reinforced by the deeper-voiced instruments. The first twelve variations unfold an increasing sonority. In the thirteenth and fourteenth, Bach's ornamentation plainly suggests the harpsichord, and this suggestion the Italian transcriber has put to good use. The final variations call forth the full strength of the orchestra as the climax is reached. The first fifty measures of the fugue itself are sparingly scored, with no brass instruments except the horn. Again, at the climax of the fugue, Respighi makes use of his combined forces with tremendous effect.

Concerto in D major for Violin, Op. 77

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.



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Like Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto† — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his con-

---

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

† Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1959

Saturday Evening, July 25, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

Revised Program

PISTON ..... Symphony No. 3

I. Andantino

II. Allegro

III. Adagio

IV. Allegro

BLOCH ..... *"Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra

ERNEST BLOCH
JULY 24, 1880 — JULY 15, 1959

Soloist: SAMUEL MAYES

INTERMISSION

BRAHMS .....*Symphony No. 2, in D major, Op. 73

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso, quasi andantino

IV. Allegro con spirito

BALDWIN PIANO

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ERNEST BLOCH, one of the most important composers of this century, has had a long and mutually fortunate association with the Boston Symphony Orchestra through the frequent performance of his music. Born in Geneva, Switzerland, and having studied in Europe and composed such notable works as the opera *Macbeth* in 1909, he first came to America in the season 1916-1917, and was then invited by Karl Muck to conduct his *Three Jewish Poems* at the concerts of this orchestra. Mr. Bloch soon made this country his own, and has in the ensuing years composed numerous works and also proved of inestimable value in the educational field, both in our East and West.

Music performed at the Boston Symphony Concerts has been *Two Psalms* for soprano and orchestra (1919), the Orchestral Poems *Winter* and *Spring* (1921), Suite for Viola (1925 and 1944), Concerto Grosso No. 1 (1925), *Four Episodes* for Chamber Orchestra (1927), and *America* (1928). *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17-18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems*, and *America*. His Violin Concerto was performed in 1940; *Baal Shem*, 1951; Concerto Symphonique, 1952; Concerto Grosso No. 2, 1953 (first American performance).

Schelomo, composed in Geneva in 1916, was introduced to these concerts in 1923, and repeated in 1939 and 1958. *Schelomo* belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the *Psalms* and the *Three Jewish Poems*, there was the Symphony *Israel* of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America*, with choral finale, expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer turned once more to the treasure of the Hebraic musical tradition for his subjects.



Saturday Evening, July 25, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

BRAHMS . . . . . Academic Festival Overture, Op. 80

PISTON . . . . . Symphony No. 3

I. Adantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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ON WHERE TO GO
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see The Eagle and its weekend supplement:

Berkshire Week

flict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

Eleven Chorale Preludes for Organ, Op. 122

Johannes Brahms (1833 - 1897)

Transcribed for Orchestra by
Virgil Thomson (Nov. 25, 1896)

This orchestration of the Chorale Preludes was made in 1956 and 1957 on a commission from Edward B. Benjamin of New Orleans. The first performance (of nine) was given in New Orleans on March 27, 1957. There were later performances in New York and San Francisco.

Mr. Thomson has furnished the following information about his project:

"Eleven Chorale Preludes for organ, Op. 122, were composed by Brahms in 1896, shortly before his death and published posthumously. With the last of these, "O World I Now Must Leave Thee," he took his leave of music and life.

"Though not always ideally, or even idiomatically, conceived for organ, their musical content equals in intensity of feeling and in evaluation of style that of Brahms' finest short pieces for piano or voice. They represent the composer at his most personal, intimate and spontaneous, and also with a mastery of counterpoint that was the product of a lifetime's labor.

"It was my purpose in transcribing these preludes for orchestra to rescue them from the neglect that has been their lot as organ works (a neglect inevitable in view of the fact that they are difficult technically and 'ungrateful' to perform) and to render them available for a wider appreciation.

"The orchestra employed is essentially that of Brahms, with the addition of an English horn, a bass clarinet, and one brief use of the glockenspiel, or small bells. The harmony and the contrapuntal writing of the originals have been strictly preserved, save for such octave transpositions as might be employed in organ registration. Only in the last one, where the multiple divisions of the string section produce an effect of mixture stops, has the acoustical brilliance of the full organ been evoked.

"It has not been the intention to present these pieces as a suite or a cycle embodying formal unity. Brahms composed them as separate musical moments, all of devotional character. Their grouping for concert performance is wholly a matter for the program maker's taste."

The eleven preludes are as follows (there are two versions of *Herzliebster Jesu*):

1. *Mein Jesu, der du mich*
   My Jesus calls to me
2. *Herzliebster Jesu*
   O Blessed Jesus
3. *O Welt, ich muss dich lassen*
   O World, I now must leave thee
4. *Herzlich thut mich erfreuen*
   My faithful heart rejoices
5. *Schmücke dich, O liebe Seele*
   Deck thyself, my soul
6. *O wie selig seid ihr doch, ihr Frommen*
   Blessed are ye faithful souls
7. *O Gott du Frommer Gott*
   O God, thou faithful God
8. *Es ist ein' Ros' entsprungen*
   Behold, a rose is blooming
9. *Herzlich thut mich verlangen*
   My heart is filled with longing
10. *Herzlich thut mich verlangen*
    My heart is filled with longing
11. *O Welt, ich muss dich lassen*
    O World, I now must leave thee

A biography in miniature has been provided by Mr. Thomson himself:

"I was born in Kansas City, Missouri, grew up there and went to war from there. That was the other war. Then I was educated some more in Boston and Paris. In composition I was a pupil of Nadia Boulanger. While I was still young I taught music at Harvard and played the organ in Boston at King's Chapel. Then I returned to Paris and lived there for many years, till the Germans came, in fact. After that I was for fourteen years music critic for the New York *Herald Tribune*.

"All my life I have written music. My most famous works are the operas *"Four Saints in Three Acts"* and *"The Mother of Us All"* (both texts by Gertrude Stein), *"The Plough that Broke the Plains"* and *"The River"* (films by Pare Lorentz), and *"Louisiana Story"* (film by Robert Flaherty); there are also symphonies, concertos, Masses, string quartets and many other works."

"Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20

Richard Strauss

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of *Don Juan* took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The Don Juan of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frank): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's

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COPLAND ..... Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music

II. Party Scene

III. Finale: The Promise of Living

(Conducted by the composer)

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BRAHMS ..... Piano Concerto No. 1, in D minor, Op. 15

I. Maestoso

II. Adagio

III. Rondo: Allegro non troppo

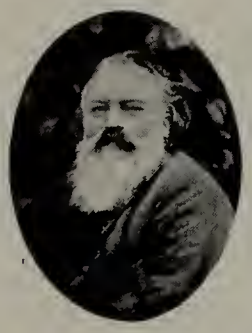
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COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music

II. Party Scene

III. Finale: The Promise of Living

(Conducted by the composer)

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Don Juan will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individual possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Academic Festival Overture, Op. 80

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

When the University of Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and plentiful beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches Haus* is first given out by the trumpets. *Der Landesvater* (*Hört, ich sing' das Lied der Lieder*) is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song (*Was kommt dort von der Höh'*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,*" Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *Gaudeamus Igitur.*

Symphony No. 3

Walter Piston

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948. It was awarded the Pulitzer Prize for a musical composition in that year.

Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

Symphony in C minor, No. 1, Op. 68

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

Not until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and

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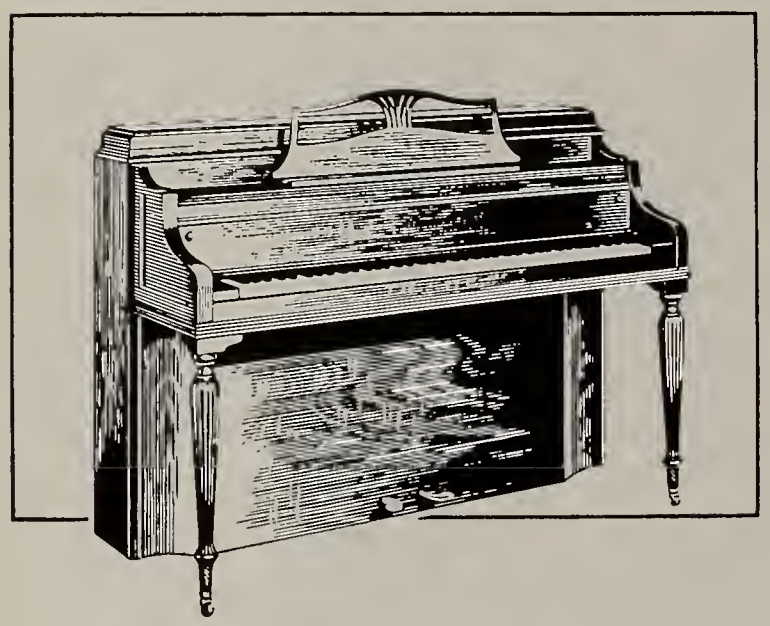
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trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

The first Symphony, after making a confused impression in Carlsruhe, Mannheim and Breslau, was well received in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, *Volkslied* character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere

Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

Variations on a Theme of Haydn, Op. 56a

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873.

In the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterhazy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six "Littauer Divertimenti" are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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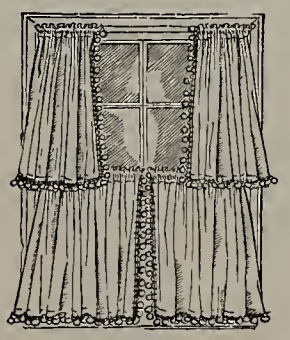
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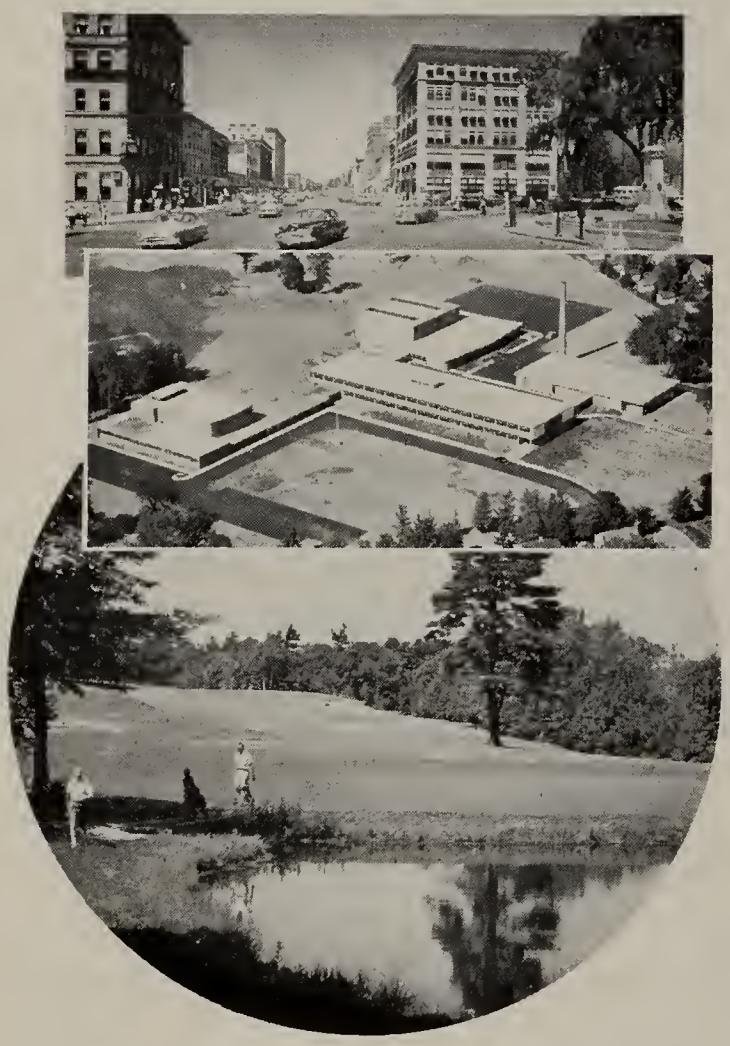
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From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

Suite from "The Tender Land"

Aaron Copland
Born in Brooklyn, N. Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8,

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1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

An interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane,* but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men,* by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and

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"The graduation party itself begins at the opening of the second act. The Heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!,* has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

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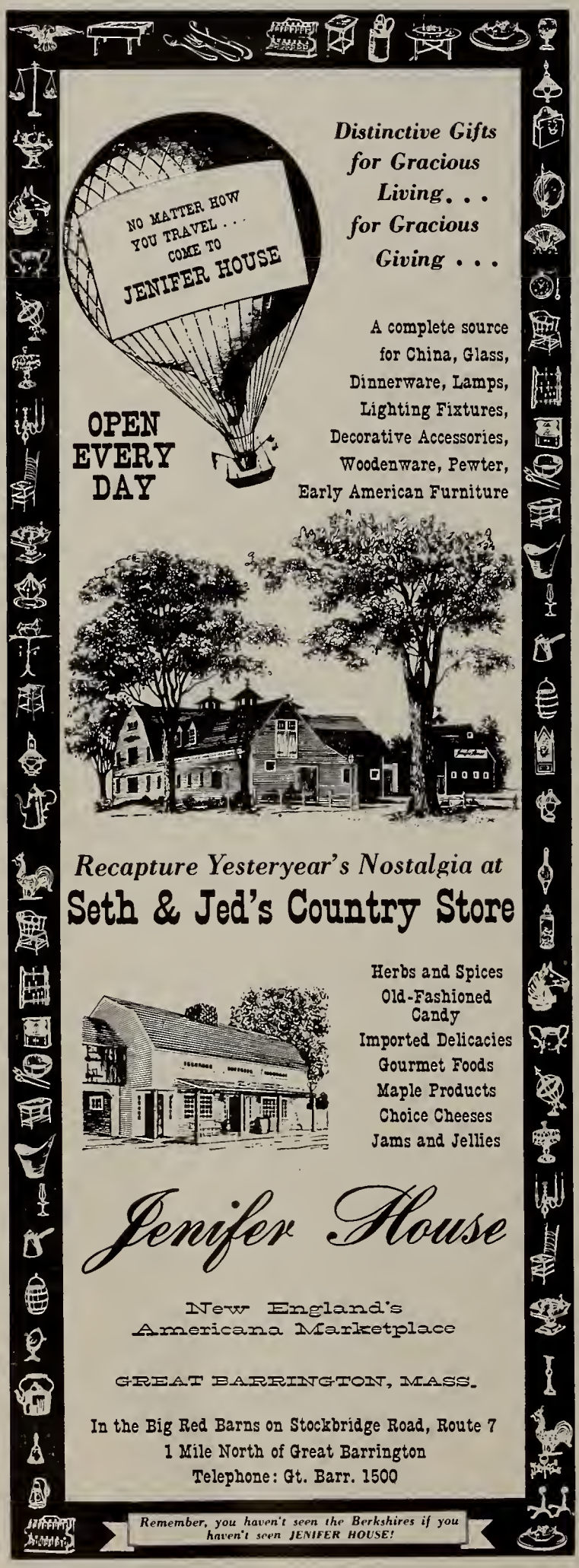
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Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny,

* Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"

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tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabeth, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat — the true and tried B-flat!"

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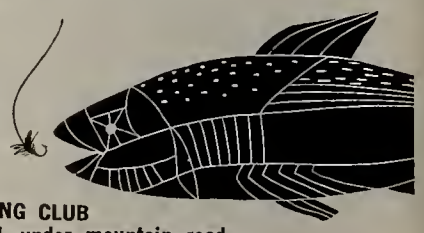
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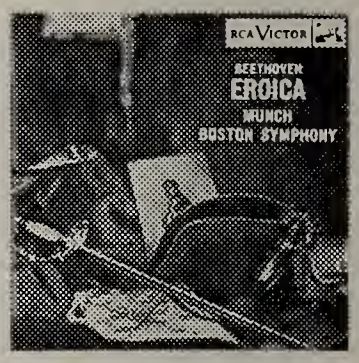
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Tanglewood

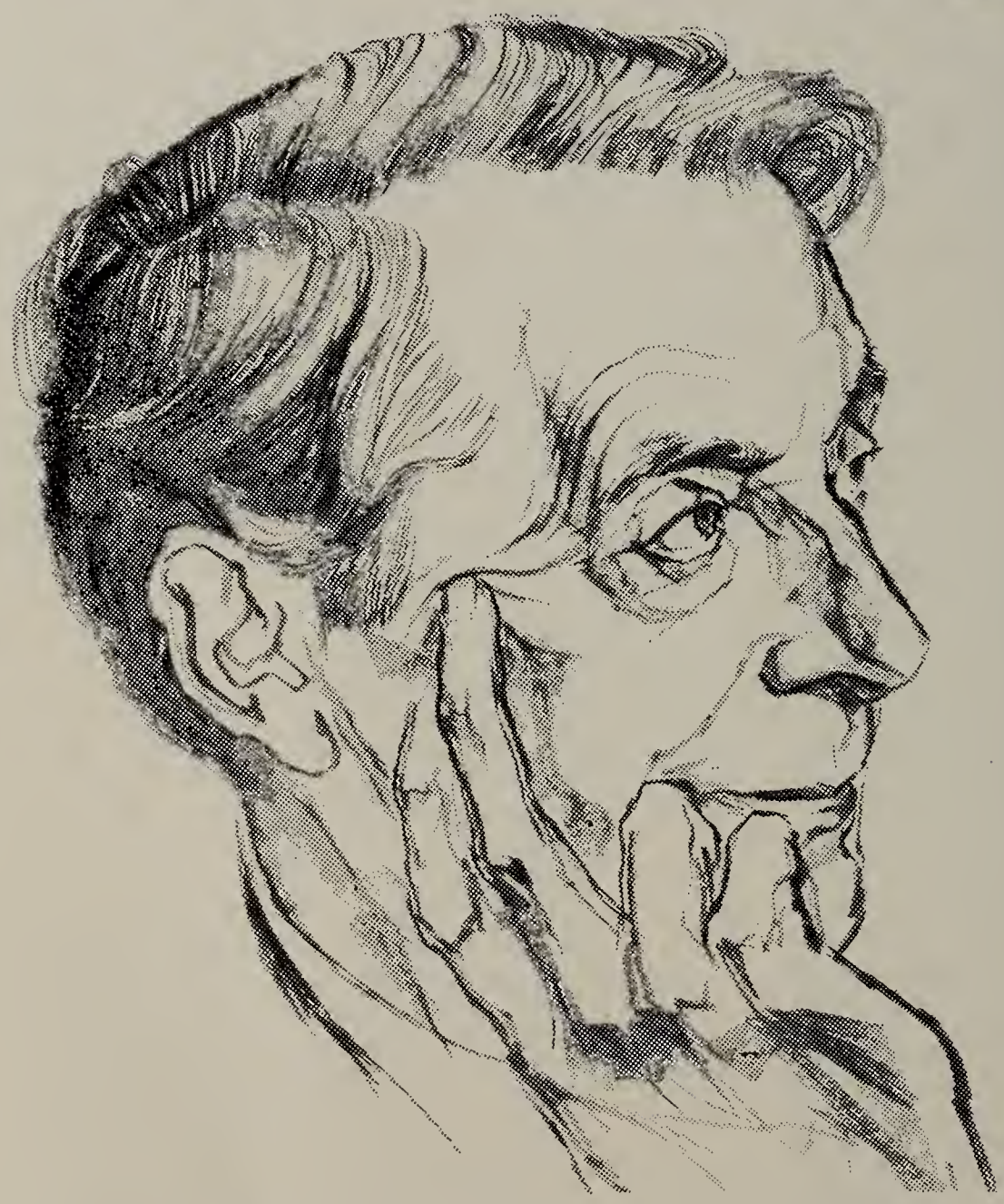
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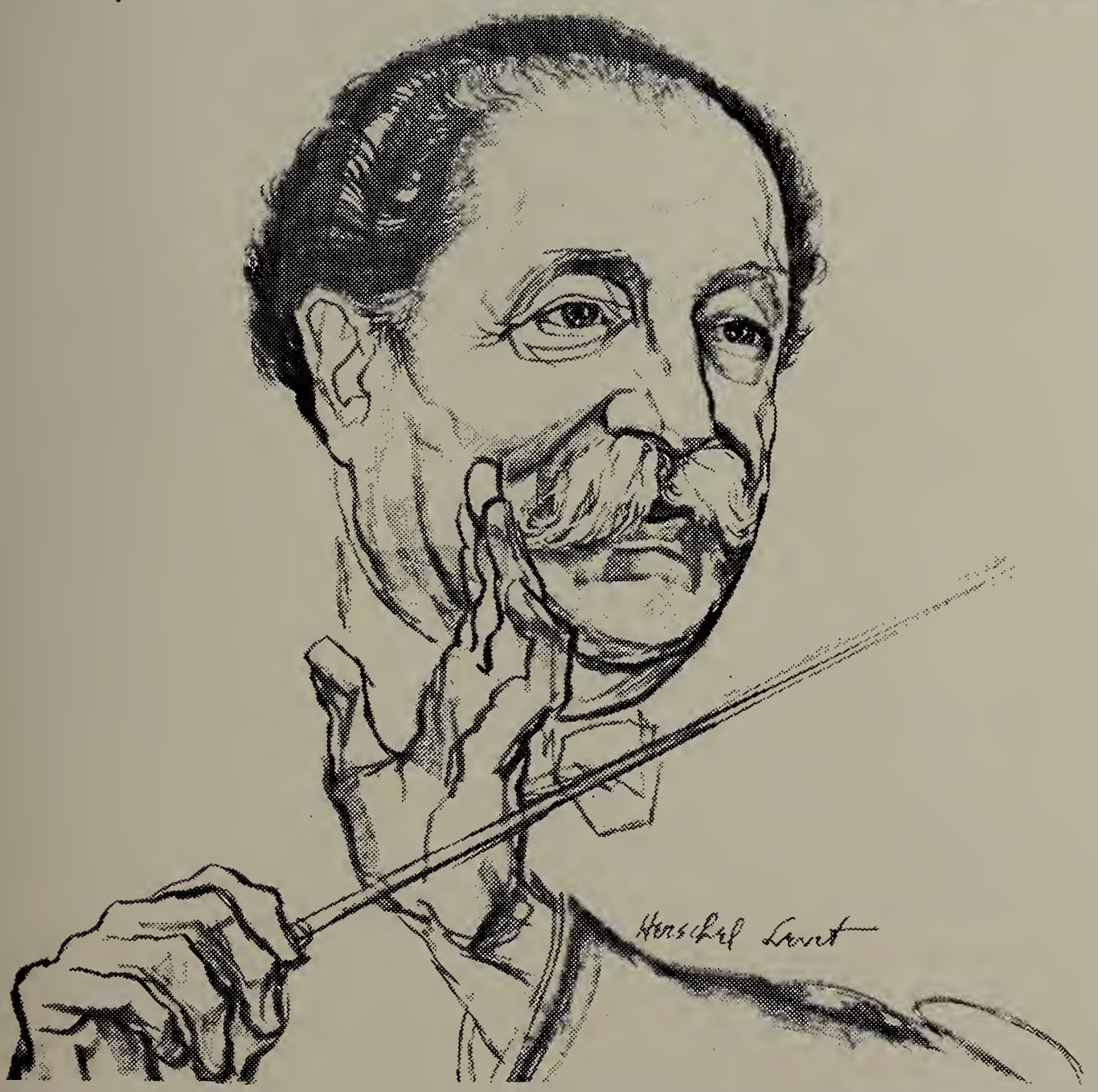
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Berkshire Festival, Season 1959

(TWENTY-SECOND SEASON)

TANGLEWOOD, LENOX, MASSACHUSETTS

FIFTH WEEK

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

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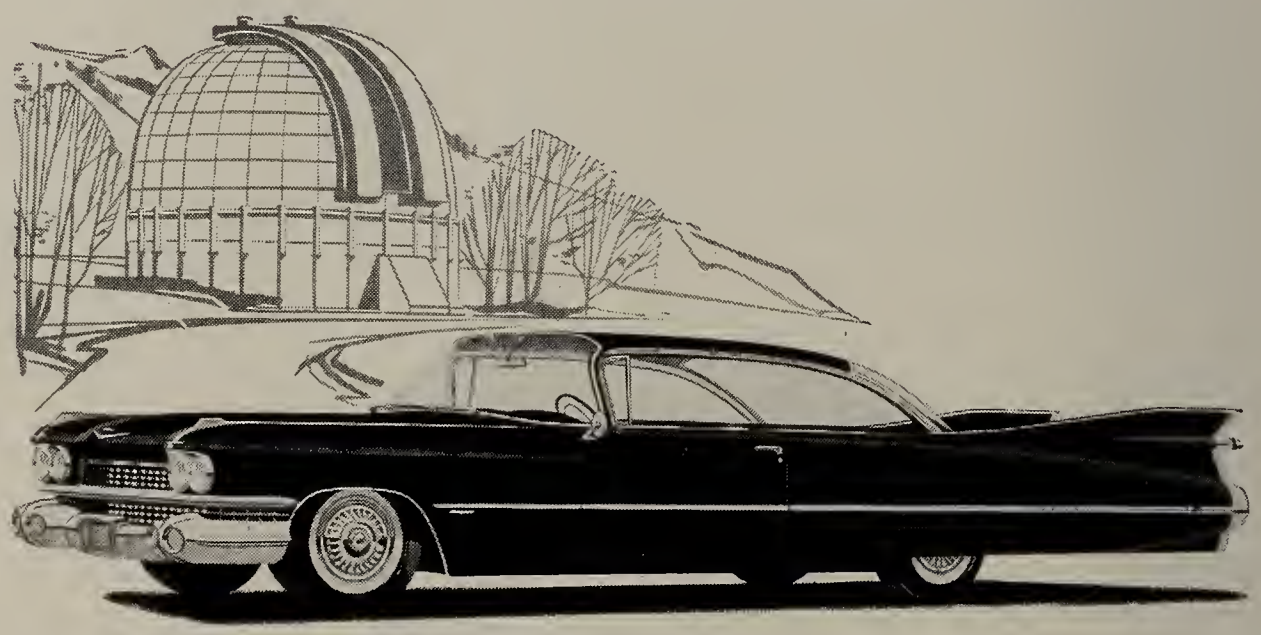
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Friday Evening, July 31, at 8:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

In Memory of Serge Koussevitzky

BERLIOZ . . . . . Grande Messe des Morts, Op. 5

Requiem
Dies irae; Tuba mirum
Quid sum miser
Rex tremendae
Quarens me
Lacrymosa
Offertorium
Hostias
Sanctus
Agnus Dei

(There will be an intermission after the Lacrymosa)

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PROGRAM NOTES

Grande Messe Des Morts, Op. 5

Hector Berlioz

Born December 11, 1803, in Côte St. André;
died March 8, 1869, in Paris

Berlioz composed his *Grande Messe des Morts* between early April and June 29, 1837. It was first performed at the Église St. Louis in the Invalides, Paris, December 5, 1837. Another complete performance was conducted by Berlioz in the church of St. Eustache, in 1852.

Charles Munch conducted the Requiem on the hundredth anniversary of its first performance on June 16, 1937, at the Hôtel des Invalides, where it had been first heard. Dr. Munch introduced it at the Boston Symphony concerts on April 20, 1951.

In the present performance, the Festival Chorus will he augmented by the University of Maryland Chapel Choir, Fague Springmann, Conductor.

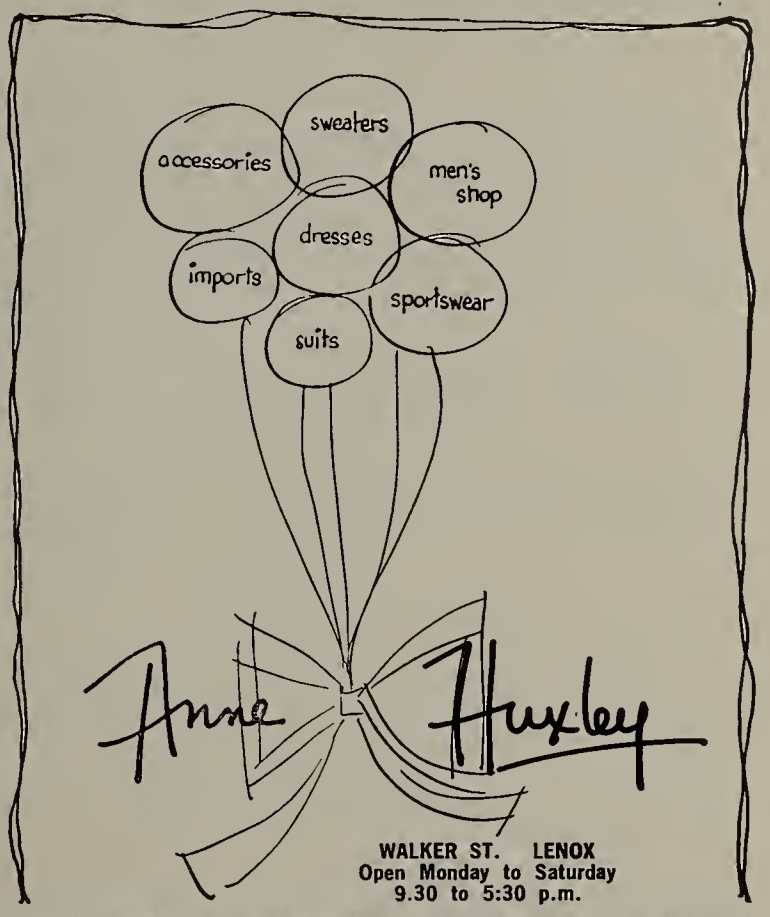
The score calls for a main orchestra of 4 flutes, 2 oboes, 2 English horns, 4 clarinets, 12 horns, 8 bassoons, 25 first and 25 second violins, 20 violas, 20 cellos, 18 basses. Eight pairs of timpani are called for (with modern mechanics of tuning, this number can be reduced), bass drum, 4 tam-tams, and 10 pairs of cymbals. Four additional brass choirs, to be placed at the four corners of the performing forces, are listed as 4 trumpets (or cornets) and 4 trombones in each, with 2 tubas in one and 4 (ophicleides) in another. The composer also lists "80 sopranos and altos, 60 tenors, and 70 basses." He states, on his score, however, that "the indications of number are only relative, and one may, if the situation permits, double or triple the whole choral body and augment the instrumental forces in the same proportion. In the case of an immense choir of 700 or 800 voices, all could be used in the *Dies Irae, Tuba Mirum,* and *Lacrymosa,* only 400 would be sufficient for all other parts of the score." Since Berlioz evidently intended the instrumental forces to balance the chorus by the doubling of parts, a corresponding reduction would be in order. In the present performances, the instrumental forces are determined by space and practicability — the notation is intact.

The score is dedicated to "Monsieur le Comte de Gasparin, Peer of France."

At the round earth's imagined corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls.

— John Donne

The urge for the "colossal" was by no means peculiar to Berlioz. The revolutionary striving towards huge numbers, found in Masses by Méhul and Gossec, persisted for years. It was popularly assumed that multiplication of performing forces meant a corresponding increase of impressiveness. Berlioz had too fine and discriminating an ear not to realize that the tone of winds and strings, when multiplied beyond a certain point, becomes merely coarse and heavy. This very score shows such discernment. The power of the additional brass choirs is directional; he labels them according to the points of the compass, uses them only in the *Dies Irae, Tuba Mirum* and *Lacrymosa,* and there gives us the impression of expanding horizons rather than overwhelming mass. The intended



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effect, both as to numbers and placement, is conditioned by the nature of the auditorium.

The Day of Judgment as a subject was certain to appeal to the popular imagination in the era of Delacroix and Doré. Berlioz long planned an oratorio, and later an opera, on man's final accounting. There is no doubt that he carried out a congenial task with the greatest enthusiasm and conviction. He wrote to Ferrand years later (January 11, 1867): "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the Requiem." The music made a striking impression upon its first hearers at the Hôtel des Invalides, and elsewhere too. But it was no doubt the masterly planning of contrasts, the shrewd mixing of orchestral colors to produce weird and unearthly effects that captured the audiences as a new, monstrous and exciting addition to known musical ways.

The Score

1. *Requiem et Kyrie (Introitus)*
(With wood winds, horns and strings)

An instrumental introduction (andante un poco lento) leads to a gentle three part chorus. The *et lux perpetua* is intoned in a rhythmic pianissimo, and likewise the *Kyrie eleison,* which reaches a climax before the whispered instrumental close.

2. *Dies Irae (Prosa)* (With wood winds and strings)
Tuba Mirum (With full orchestra and four additional brass orchestras)

The *Dies Irae* is developed in liturgical suggestion rising to power. The chorus suddenly breaks off, and the upsweeping strings announce a great chord and fanfares from the brass on all sides. The kettle drums, in rolling chords, are first heard as the basses make known the *Tuba Mirum* and proclaim it in unison, the other voices introduced at the climaxes. The movement subsides on *Mors stupebit et natura,* as Death stands dismayed before Eternity.

3. *Quid sum miser*

After the stupendous (and long prepared) climax, this movement comes as a complete contrast. The male chorus, sung in a quiet unison, *"avec un sentiment d'humilité et de crainte,"* according to a score direction, is accompanied by bass instruments only. Barzun calls this a "pre-impressionist tone poem."

4. *Rex Tremendae*
(With full orchestral forces)

This solemn movement has the majesty which the text proclaims. The tempo increases gradually, and at the *Confutatis* rushing string figures add to the tension. There is a return to the original andante maestoso and the supplementary wind choirs enter to bring the climax.

5. *Quaerens me* (a cappella)

Again a contrasting movement, a prayer sung



Saturday Evening, August 1, at 8:30

MUSIC SHED

PIERRE MONTEUX, *Conductor*

MENDELSSOHN . . . . . *Symphony No. 4, in A major ("Italian"), Op. 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

MENDELSSOHN . . . Concerto No. 1, in G minor, for Piano and Orchestra, Op. 25

I. Molto allegro con fuoco
II. Andante
III. Presto: Molto allegro e vivace

Soloist: RUDOLF SERKIN

INTERMISSION

SCHUMANN . . . . . Overture to Byron's Manfred, Op. 115

SCHUMANN . . . . . Introduction and Allegro appassionato, Concert Piece for Piano and Orchestra, Op. 92

Soloist: RUDOLF SERKIN

WAGNER . . . . . Prelude and "Liebestod," from "Tristan und Isolde"

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softly by the chorus, unaccompanied, in six parts.

6. *Lacrymosa* (With full orchestral forces)

The Day of Judgment was to Berlioz a spectacle, mighty but also all-inclusive, a heterogeneous assemblage of the blessed and the damned. Berlioz once wrote to Ferrand when contemplating an oratorio on this subject that the brass should be saved for the end. "But give me contrasts — religious choruses mixed with dancing carols."

7. *Offertorium* (With the principal orchestra)

This is an example of the fine writing, the delicacy of detail, the economy which is perhaps the fundamental characteristic of the Requiem. Schumann considered this movement as "surpassing" all the rest. The prayer gathers strength in a pulsating accompaniment, and diminishes to a pianissimo *Amen.*

8. *Hostias* (With trombones, flutes and strings)

This brief movement is sung in chords by the male chorus in alternation with chords from the deep trombones. Flutes blending in the high harmonics produce a weird color effect.

9. *Sanctus*
(With the principal orchestra, added tenor solo and four solo violin parts)

The *Sanctus* is sung by the tenor, with choral responses. The *Hosanna* is a choral fugue, with string accompaniment. The *Sanctus* is repeated, and then the *Hosanna,* freely fugued.

10. *Agnus Dei*
(With the principal orchestra and additional trombones)

The last movement is a summation in that it recalls both the opening *Requiem* and the *Hostias.* It is gentle and contemplative, a suitable ending to a score which after all attempts only at strategic moments to astound and overwhelm. The final *Amen* is a prolonged pianissimo over string arpeggios.

Performances of the Requiem Mass

The nature of the Requiem has led to colorful incidents when it has been performed. The first was at the bier of General Damrémont in the chapel of the Invalides in 1837. The service took place in the Église St. Louis at noon, before the royal family, before diplomatic, social, and musical Paris. According to a description by P. Hallynck:* "The windows were blacked, the walls draped in black. Around the coffin flickered six hundred candles and incense boats. Four thousand other pinpoints of light dotted the gloomy shell. Major Lehoux headed the cortège with twenty-four muffled drums beating in the name of the twelve Paris legions." There could be no applause, but there was no doubt of the result. Alfred de Vigny, who was an amateur musician as well as a poet, heard the dress rehearsal on the day before: "The music was beautiful and strange, wild, convulsed, and dolorous."

* *Comment fut executée pour la première fois le Requiem de Berlioz* (Annales Politiques et Littéraires, November 22, 1925).

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FOR LIGHT

ON WHERE TO GO
ON WHAT TO DO

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Berkshire Week

Stories are told about performances in various parts of the world. When Leopold Damrosch introduced the Requiem to New York in 1881, the musicians themselves were said to have stood up and cheered. No sufficient auditorium was found downtown, and the Seventh Regiment Armory on Sixty-seventh Street had to be engaged, in spite of its "distant" location.*

When Edouard Colonne conducted it in Paris, he turned to a shouting audience and said: "There can be no encores on the Day of Judgment."

On the hundredth anniversary of the first performance, June 16, 1937, Charles Munch led the Mass, again at the Invalides, but in the large, open *Cour d'honneur*. The performing forces of six hundred for this event were placed upon a platform erected at the end. The Court and its "galleries" were especially illuminated for the occasion.

Symphony in A major, No. 4, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

Mendelssohn visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome; he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would

* This caused the following amusing report by the New York correspondent of an unidentifiable paper: "To one who thinks of this city as it was ten or fifteen years ago it must seem strange to hear of the largest and most convenient hall for a mammoth entertainment being found at Sixty-seventh Street, but so it is. The New York Elevated Railway takes one thither from the Battery in less time than it would need to go in a horse car to Eighth Street."

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Aug. 3-8	COMPULSION
Aug. 10-15	THE IMPORTANCE OF BEING EARNEST
Aug. 17-22	DARKNESS AT NOON
Aug. 24-29	TO BE ANNOUNCED
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Sunday Afternoon, August 2, at 2:30

MUSIC SHED

CHARLES MUNCH, *Conductor*

TCHEREPNIN . . . . . Symphony No. 4, in E, Op. 91

I. Moderato
II. Allegro
III. Andante con moto

MENDELSSOHN . . . . . Concerto for Violin and Orchestra, in E minor, Op. 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

Soloist: ISAAC STERN

INTERMISSION

SCHUMANN . . . . . Symphony No. 2, in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

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be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

Concerto No. 1, in G minor, for Pianoforte and Orchestra, Op. 25

Felix Mendelssohn-Bartholdy
Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Completed in 1831, this Concerto was first performed at the *Odeonsaal* in Munich, October 17, 1831, when the composer was the soloist.

Mendelssohn was a pianist in high demand, and concertos of his own were continually called for. He wrote two of them, the first in 1830-1831, the productive period of the Hebrides Overture and the Italian Symphony; the second (in D major) in 1837. The first sketches for the G minor Concerto were made in Rome, in 1830, where Mendelssohn was seeing the sights, playing, and leading a social life. In that year, his twenty-first, he met Delphine von Schauroth, who, at sixteen, was outgrowing the status of an infant prodigy. It was said that Mendelssohn's admiration of her was more than musical. In any case, he dedicated his First Concerto to her.

The opening movement, closer than its successors to orthodox form, leads, with a solo recitative, into the *Andante,* in E major, based upon a single subject. The final *presto* is a rondo which does not follow the prescribed rules as to episodes and a second theme, but maintains its character by the regular recurrence of the principal subject.

Overture to Byron's "Manfred," Op. 115

Robert Schumann

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848.

Does anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal,* April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imagination of composers in the mid-century. Schumann's belief in *Manfred,* as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred,* Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:

"Ay,
Thou wingèd and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me — I should be
Thy prey, and gorge thine eaglets; thou art gone
Where the eye cannot follow thee; but thine
Yet pierces downward, onward, or above,
With a pervading vision. — Beautiful!
How beautiful is all this visible world!
How glorious in its action and itself;
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will
Till our mortality predominates,
And all men are — what they name not to themselves
And trust not to each other."

The apt imagery of Byron and his adroit euphony could have meant little to Schumann; no more than it could have meant to Tchaikovsky, writing his *Manfred* Symphony, or Berlioz, writing his *Harold in Italy.* Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in

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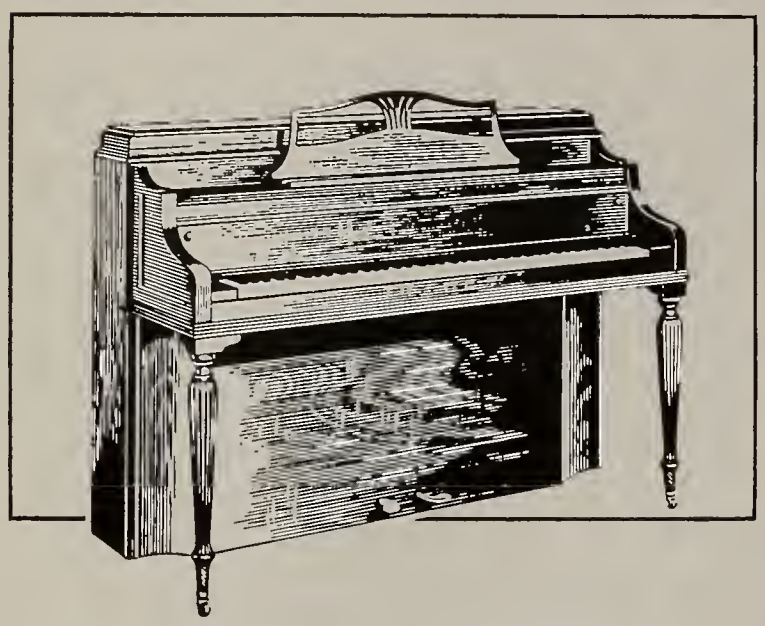
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the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read *Manfred* aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul painting, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

Introduction and Allegro appassionato for Piano and Orchestra, Op. 92

Robert Schumann

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

The year 1849 was a tirelessly active one for the composer Schumann. When, during the revolutionary insurrection in Dresden, he fled the city to avoid being conscripted, he hardly ceased to compose. *Genoveva* was completed in that year, the music for Byron's *Manfred* begun, the *Scenes from Faust* worked upon. There was a succession of songs, choral pieces and music for piano solo. He sketched the Introduction and Allegro appassionato in three days in September and completed it before the end of the month. Clara Schumann was delighted that her husband, who had suffered serious depression in the Dresden years, was so deep in his music. She knew that he had conceived for her this, his first piece for piano and orchestra since the Concerto in A minor, completed in 1845, and she wrote in her diary in September: "Today Robert finished the sketch of a concert allegro and introduction, and he is now beginning to score it. I very much enjoy playing it — it is very passionate and I shall certainly play it that way. The introduction, which has now become quite clear to me (until now Robert has played it only once), is very beautiful, the melody deep and thoughtful. I must get to know the allegro more intimately in order to have a complete impression of it."

When, however, she brought it to performance, the event was surrounded with a sense of disappointment. The pair had gone to Leipzig in February, 1850, for the first production of *Genoveva* and the

initial performance of the opera had been postponed. Clara played the new *"Konzertstück"* at a Gewandhaus concert on February 14. "A terrible nervousness possessed me," she wrote in her diary. The reception was warm, but not much more than polite. Clara felt that "the audience did not appreciate the beautiful work as it deserved, and I kept on thinking that it was I who was responsible for this; in short, I was deeply distressed."

In the Introduction (*"Langsam"*) the melody is given to the clarinets and flute over piano arpeggios, other instruments joining. In the Allegro the piano part is self-sustaining, colored by light supporting chords. As the music becomes more impassioned and increasingly brilliant to a fortissimo close, the orchestra supplies forceful interjections.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865.

Wagner's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung,* was

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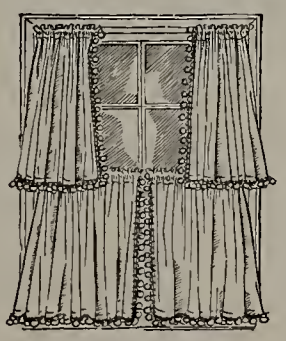
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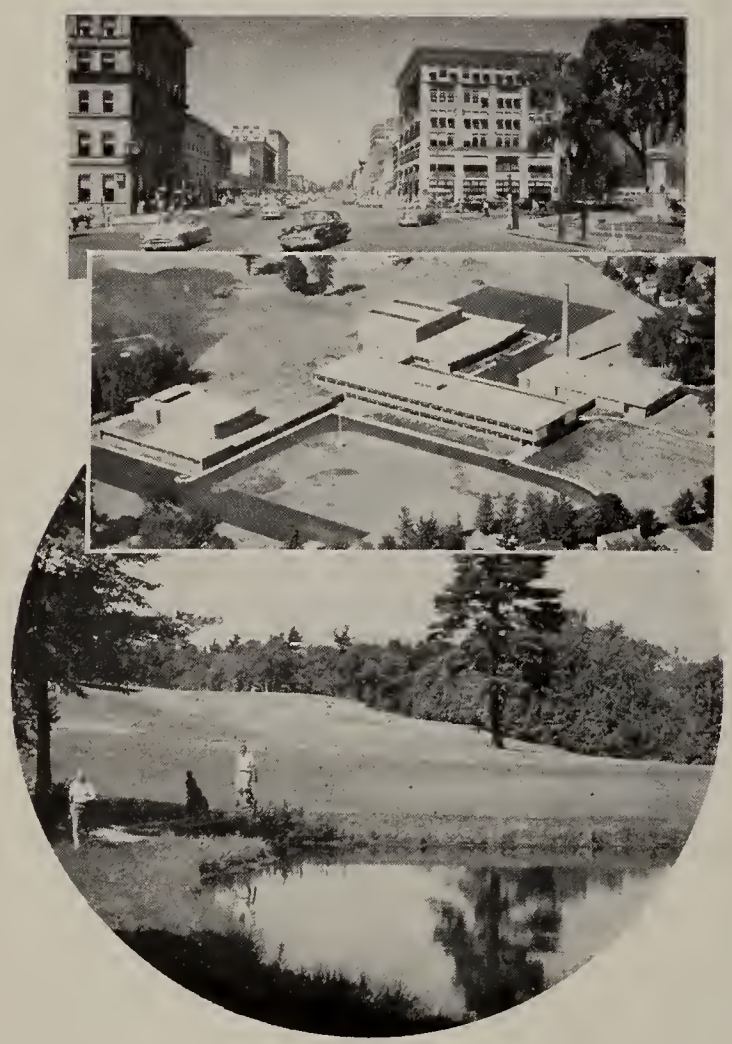
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plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera was accordingly produced in Munich six years after its completion.

Symphony No. 4, in E, Op. 91

Alexander Nikolaievich Tcherepnin

Born in St. Petersburg, January 20, 1899

Alexander Tcherepnin composed his Fourth Symphony in 1957 for Charles Munch and has dedicated it to him. It was first performed by this orchestra in Boston, December 5 last, and has been awarded the Glinka Prize.*

The following description of Alexander Tcherepnin's new symphony was made by his son, Serge Tcherepnin:

"The first movement of the Symphony (Moderato) is concise in form, based on three groups of thematic material. The second movement (Allegro) is in the sectional form of a valse. The third and last movement (Andante con moto) is of liturgical character: Tcherepnin introduces in it a theme *"requiescat in pace"* from a medieval Russian church chant and uses it as a *cantus firmus.*

"One can find in Tcherepnin's Fourth Symphony the specific aspects of his musical speech: the use of the nine step scale (which, when taken from E reads: E, F, G, G-sharp, A, B, C, C-sharp, D-

* The Glinka Prize, established by the Russian Mæcenas M. P. Belaieff, has been awarded to Rimsky-Korsakoff, Liadov, Scriabin, and Nikolai Tcherepnin. Since 1919, when the Belaieff Foundation emigrated to Paris, the Glinka Prize has been awarded to A. Glazounov, to N. Medtner, and now to Alexander Tcherepnin.

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sharp); the use of the polyphonic proceedings which he terms 'Interpoint' (*punctus inter punctum*); and the rhythmic intensity characteristic of his works. There is also an aim for melodic expansion. And in the second movement, serial chromatic patterns are used as bridges between the movement's sections."

Concerto in E Minor for Violin, Op. 64

Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845. Niels W. Gade conducted.

It was in 1844, three years before his death, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve — symphonies and operas included — and for the most part never published. Among the many accomplishments of the young Felix were the violin and the viola, although the piano remained his chosen instrument.

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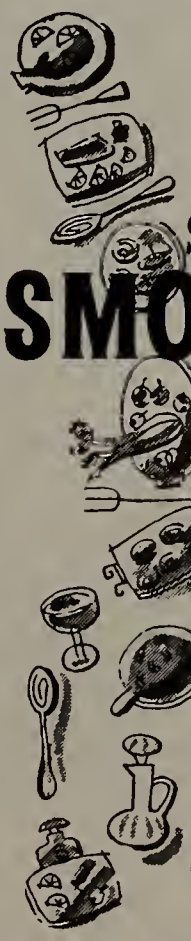
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orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration. There is hardly a breathing space in the part to the very end of the rondo, and the composer loses no opportunity to set off his soloist with all the orchestral adroitness of his best scherzo style.

Symphony in C major, No. 2, Op. 61

Robert Schumann

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My hus-

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band," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

Symphoniana

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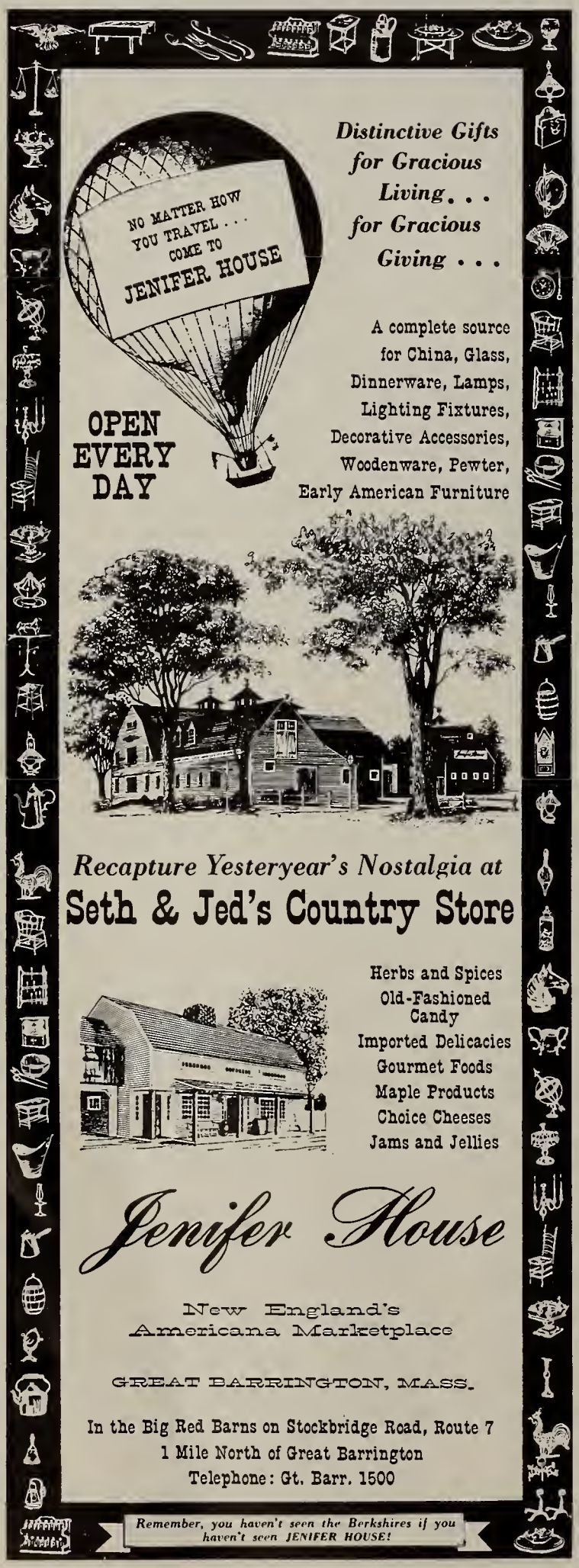
Comments from reviewers about 23-year-old Michael Rabin's playing read like a dictionary of superlatives: "Astonishing – the purity of his harmonics . . . must be heard to be believed." (Gramophone, Gr. Brit.) "The big clear unforced tone of a master" (Cincinnati Enq.) "Flawless performance" (N.Y. Times). Rabin's first record for Capitol – the Paganini Caprices, Op. 1, is one of the most difficult works in the violin repertoire. Hear this prodigious young violinist – exclusively on Capitol Records.

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EXTRACURRICULAR

Doriot Anthony Dwyer, the first flutist of this Orchestra, will give her first New York solo recital in Town Hall on November 22 next. Her partner will be Jesús María Sanromá, once the pianist of this Orchestra.

Joseph Silverstein of the violin section was recently honored at the International Competition for Violinists under the patronage of Elizabeth, Queen of Belgium. He took the third prize — the only award to an American.

George Humphrey and Karl Zeise, violist and cellist of the Orchestra, joined two violinists of the Icelandic National Symphony Orchestra, Bjoern Olafsson and Jon Sen, to form the Icelandic-American Quartet which, under the sponsorship of both governments, made a tour of the Dakotas, Wisconsin and Minnesota last June.

EXHIBITION

The exhibition of paintings in the glassed reception room has been kindly loaned by the Berkshire Museum. It is entitled a "Little International" exhibition.

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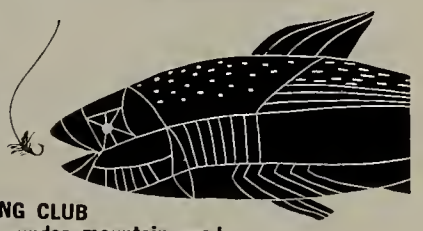
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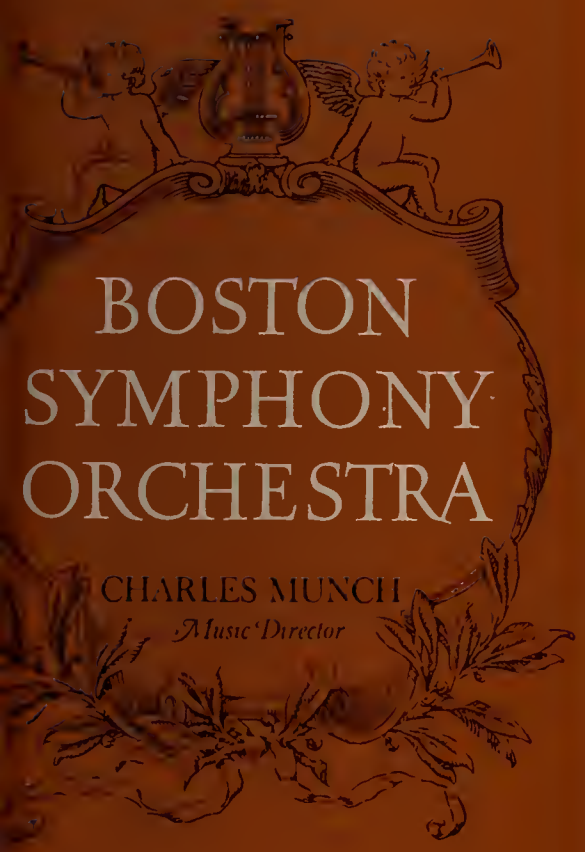


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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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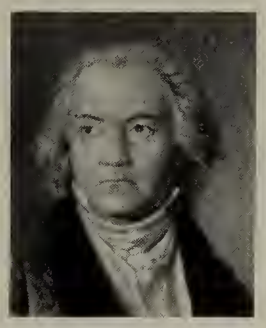
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BEETHOVEN . . . . . Symphony No. 4, in B flat major, Op. 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

BEETHOVEN . . . . Fantasy in C minor, for Piano, Chorus and Orchestra, Op. 80

Adagio; Finale (Allegro molto; Adagio, ma non troppo;
Marcia assai vivace; Allegretto ma non troppo; Presto)

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BEETHOVEN . . . . . Piano Concerto No. 4, in G major, Op. 58

I. Allegro moderato
II. Andante con moto
III. Rondo vivace

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PROGRAM NOTES

Symphony in B-flat major No. 4, Op. 60

Ludwig van Beethoven

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna.

It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

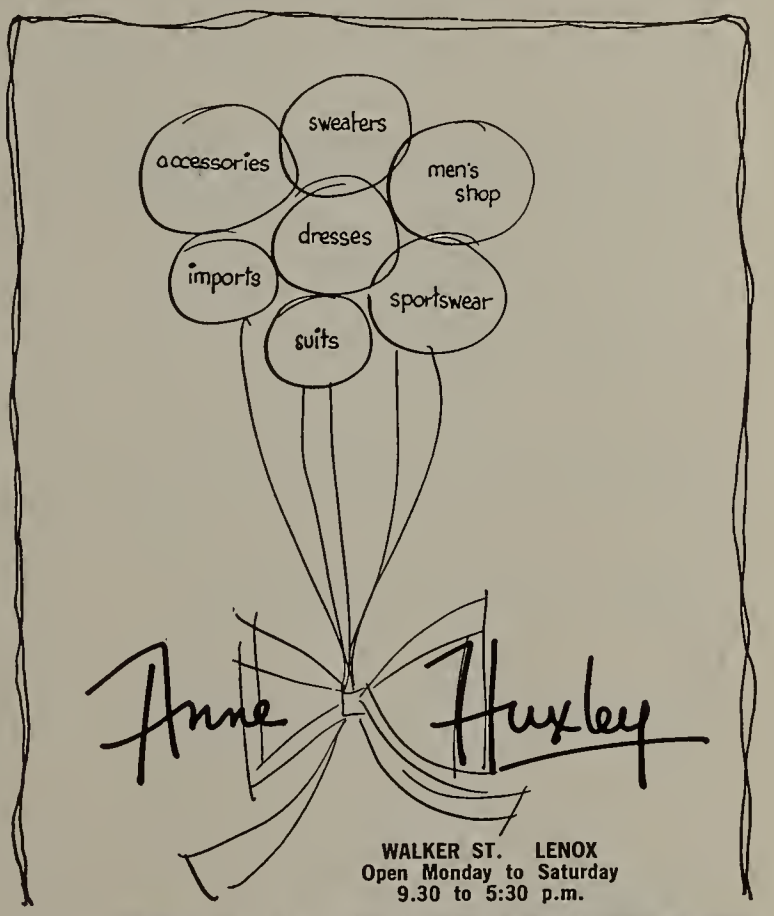
The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

Fantasy in C minor, for Piano, Chorus and Orchestra, Op. 80

Ludwig van Beethoven

One of the strangest concerts in musical history was given in Vienna, on December 22, 1808. Never

* Beethoven's *"Unsterbliche Geliebte,"* 1890.



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has such an assemblage of great music had first performance with such indifferent results. The concert was given by Beethoven in the *Theater-an-der-Wien,* and the program was announced as music "entirely new and not yet heard in public." The new music consisted of the "Pastoral" and C minor symphonies (their numbers reversed on the printed program), the Fourth Piano Concerto with the composer as soloist, the concert aria *"Ah! Perfido,"* movements from the C major Mass (labelled "hymns" and sung in German to circumvent Sunday regulations about church music) and, to conclude, a Fantasia written for the occasion, and designed as a "Finale" with a *"Schlusschor"* to utilize all the performing forces in a grand climax.

Needless to say, all this music, unfamiliar to performers and audience, was too much for sufficient presentation and absorption in one evening. By the time the chorale finale had ended, four hours had passed. Its effect was not helped by a breakdown and a fresh start. Trouble had beset the over-ambitious project from the beginning. There was a great deal too much to prepare. The players were inadequate and no doubt considerably mystified When Beethoven rehearsed them he became so impatient, and consequently so outspoken, that the musicians would not continue unless he remained in another room, where they would be spared his criticisms. Beethoven paced up and down the anteroom during rehearsal, Röckel at his side. He quarreled with Anna Milder, the solo singer, once his "Leonore," and she refused to sing. A sister-in-law of Schuppanzigh was called in at the last minute. Beethoven led out an inexperienced and terrified *Fräulein,* who made a travesty of the dramatic concert aria.

What may have happened short of catastrophe during the symphonies we are not told, but Reichardt relates that he sat in a stage box with Prince Lobkowitz. "Many a failure in the performance tried our patience to the highest degree. Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces, filled as they were with the greatest difficulties." The December cold had taken full possession of the hall, and the audience sat shivering from 6:30 to 10:30. The Prince was in delicate health, but on account of his conspicuous location could not leave until the end. The culminating misfortune occurred in the ill-rehearsed Fantasia. Either a wrong entrance in the orchestra or a misunderstanding about a repeat (this point is not clear) brought tonal chaos, with orchestra and chorus at odds. Beethoven stopped the performance, called out orders to begin at a certain point, and after a moment of strained silence resumed. The orchestra was angered again at being subjected to public humiliation. The concert with its earlier treasures is perhaps the most flagrant of the many instances where music of imperishable

beauty has made its first bow in a befogged performance to a listless and unsuspecting public.

The accumulation of great scores completed in the three years previous bespeaks the lack of opportunity for public orchestral performance in Vienna at that time. The Fantasy, unlike the two symphonies and the Concerto, was a hasty concoction, played from parts barely completed. The text of the chorus was probably written while the first part of the score was in progress. Czerny named Christian Kuffner as the poet, but this is doubted — the verses were never found among his collected works later published.

The theme itself was not new. Beethoven had used it for a song some thirteen years before, to be published posthumously — *"Gegenliebe."* In that song the simple diatonic melody is simply developed. Not only does the theme have a general resemblance to the famous choral theme of the Ninth Symphony, to be composed many years later — its treatment unmistakably predicts in several places another variation movement — the finale of the more famous Symphony. The Fantasia necessarily acquires its title in that it traverses an improvisatory piano solo, a set of variations in varying tempi for orchestra with piano increasingly in the style of a piano concerto and at last a choral proclamation with alternate vocal solo parts. Since the adagio introduction for piano solo, consisting of broad chords and arpeggios, does not appear in the original parts, it may have been extemporized at the concert itself. The orchestra enters softly, alternates with the piano, and at length yields to the soloist's prerogative. A variation in march tempo suggests the Alla marcia of the Ninth Symphony, as do the mounting chords at the climax of the verse *"— und der Cherub steht vor Gott,"* before the Alla marcia.

The Fantasia is by no means a sketch for the Ninth Symphony finale, for the basic conception of the two works is entirely different. At the same time there is between the two the intimation of inner growth very similar to the growth of a single work as developed from page to page in the sketch books. The Beethoven who wrote the Fantasy was the master who had recently composed the Fifth and Sixth Symphonies. He was the composer who could turn out an occasional score to "feather his nest" without touching the deeper currents of his musical nature; the composer also who could on the shortest notice meet a concert date with a violin concerto to top them all. He was not yet the master who would encompass the mighty conception of the Ninth. To put it differently, Beethoven was not yet ready to combine his forces as he would in the magnitude of the choral ultimum opus. Nevertheless it is a clearly identifiable Beethoven who speaks in his Fantasia It is as plainly the composer of the joyous final chorus of *Fidelio,* written three years before.

The text lauds the harmony of tones as a bringer of peace, of joy in spiritual strength, of God's blessing.

Schmeichelnd hold und lieblich klingen
Unsers Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blüh'n.
Fried' und Freude gleiten freundlich
Wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
Ordnet sich zu Hochgefühl.
Wenn der Töne Zauberwalten
Und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht,
Äuss're Ruhe, inn're Wonne
Herrschen für den Glücklichen,
Doch der Künste Frühlingssonne
Lässt uns beiden Licht entstehn.
Grosses, das in's Herz gedrungen,
Blüht dann neu und schön empor,
Hat ein Geist sich aufgeschwungen,
Hall't ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
Froh die Gaben schöner Kunst,
Wenn sich Lieb' und Kraft vermählen,
Lohnt den Menschen Göttergunst.

Concerto for Piano and Orchestra, No. 4, in G major, Op. 58

Ludwig van Beethoven

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whisper-

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ing suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

Overture to "Fidelio," Op. 72

Ludwig van Beethoven

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

Beethoven was for a long time hopeful of an operatic commission. The theatre, being the only popular form of musical entertainment in the Vienna of his day, was a composer's only considerable source of fame and fortune. Beethoven had been conversant with opera at Bonn, having played viola in the electoral orchestra; in Vienna his ballet *The Creations of Prometheus* had been tolerably successful. It goes without saying that the external, showy side of the theatre was not congenial to the inner, the intimate character of his music. Yet when Beethoven was really possessed by his subject, even though the medium bothered him, the result was transfiguring, undying beauty.

Beethoven found himself with an old and much-used but to him inspiring plot: the story of a faithful wife whose innocent husband has been imprisoned for years for political reasons by a villainous official. The wife risks her life to effect his release. The book was put into German by J. F. von Sonnleithner from a French opera of 1798 by Gaveau called *Léonore, ou l'Amour conjugal.* It plainly derived from an episode of the French revolution and the scene had been set in Spain for reasons of discretion in the adjacent land of lingering turmoil. The book had been pirated in those days of free borrowing without leave and had recently turned up in Dresden as a piece called *Leonora* by the Italian Paër. Beethoven would have much preferred to have called his opera *Leonore* after the character so close to his heart, but it would have obviously led to confusion. The title was changed to Leonore's assumed name which described her gleaming virtue: fidelity. The composer did insist upon naming the separately published overtures as *"Leonore."*

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Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

The "Pastoral" Symphony, completed in 1808, had its first performance at the *Theater-an-der-Wien,* in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."** The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from

* Beethoven had written over his score: "More an expression of feeling than painting."

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BEETHOVEN . . . . . .*Symphony No. 6, in F major, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo

II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm: Allegro

IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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BEETHOVEN . . . . . *Symphony No. 5, in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

IV. Allegro; Trio

III. Allegro

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the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani make their only entrance into the symphony to provide rolls and claps of thunder. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherds song of thanks in similar character, sung by the violins. Beethoven echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched fortissimo to a murmuring pianissimo. There is a not unsimilar passage before the close of the first movement.

Symphony No. 5, in C minor, Op. 67
Ludwig van Beethoven

The Fifth Symphony was completed near the end of the year 1807.

It is a mistake to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others

after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. Two sections of melody recur regularly with varying ornamental accompaniment in the strings, but the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant —

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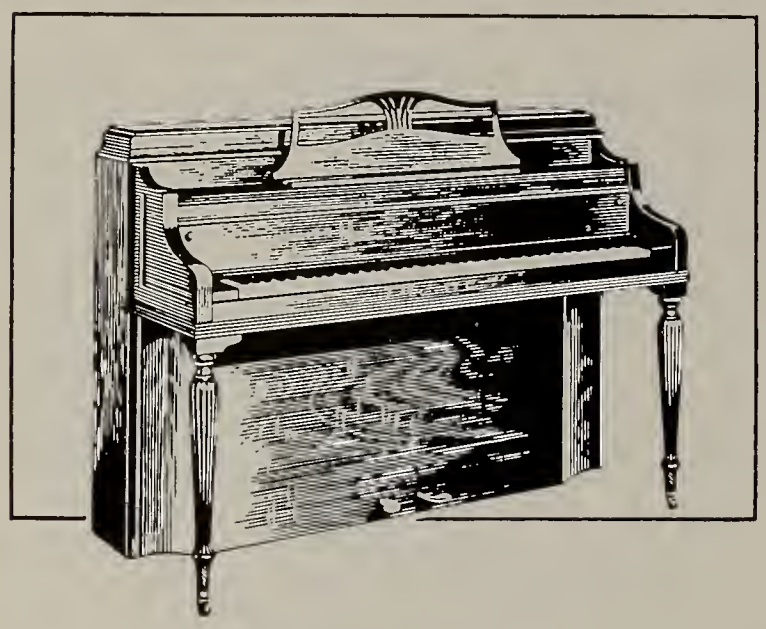
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merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

Overture to "Coriolan," Op. 62 (after Collin)

Ludwig van Beethoven

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807.

After *Fidelio,* Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan.* There was a single performance on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

Symphony No. 9 in D minor, with Final Chorus on Schiller's "Ode to Joy," Op. 125

Ludwig van Beethoven

Completed in 1824, Beethoven's Ninth Symphony was

first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year.

The Ninth Symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Missa Solemnis, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equalled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of *The Ring*.

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes.

II.

For the only time in his symphonies, Beethoven in this case put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with

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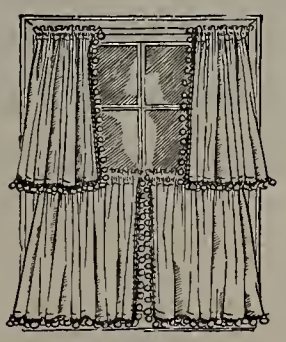
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BEETHOVEN . . . . . *Overture to "Coriolan," Op. 62

SHORT INTERMISSION

BEETHOVEN . . . . . *Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro ma non troppo, un poco maestoso

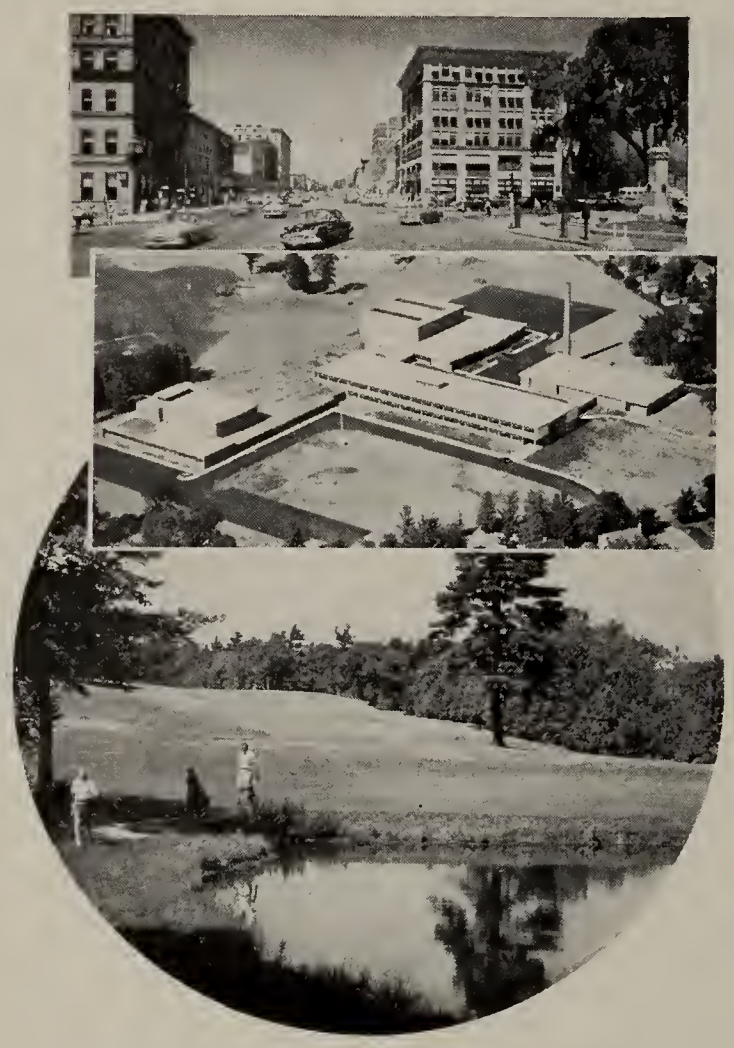
II. Molto vivace: Presto

III. Adagio molto e cantabile

IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint.

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast; the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alteration with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, full and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

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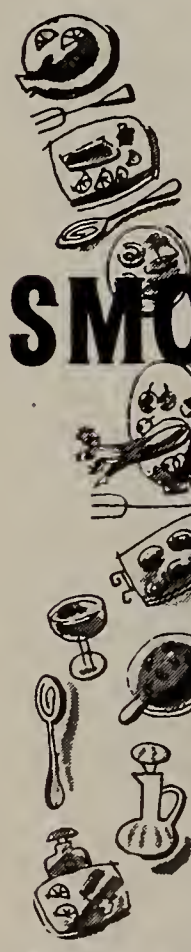
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Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein.
Wer ein holdes Weib errungen.
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Thy sweet magic brings together
What stern Custom spreads afar:
All mankind knows all men brothers
Where thy happy wing-beats are.
He whose luck has been so golden
Friend to have and friend to be.

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Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

The four-line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest due den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Ueber Sternen muss or wohnen.

Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.*

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus, *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo.*

* The English translation was made for the Boston Symphony Orchestra by the late Theodore Spencer.

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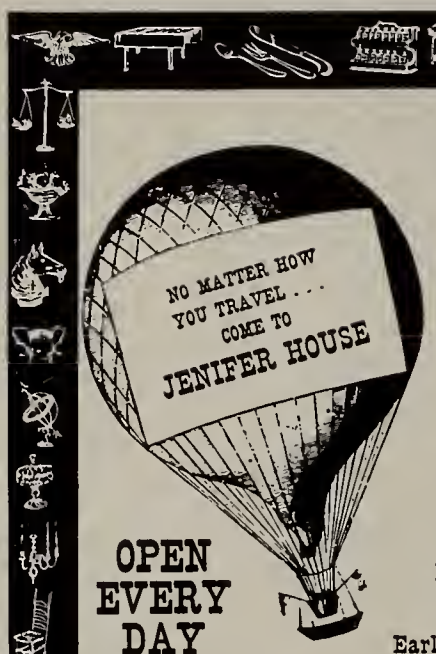
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An event of these ten years was the Seventy-fifth Anniversary season of the Orchestra, in 1955-1956. Dr. Munch invited foremost composers to provide works for the occasion and these were performed in that season and later.

It is interesting to compare Dr. Munch's 240 programs in the longer Boston series with the Chapter "Making a Program" in his book, *I Am a Conductor,* which appeared in 1955. He there gives a "typical example," calling it "one scheme among many which seem reasonable to me: 1 — A classical symphony or a baroque concerto grosso, or an overture; 2 — A difficult work. This is the place for Berg or Bartók; 3 — A big symphony.

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Turning over the program pages, one finds that this basic scheme persists, although not without many variants. From this point of view the total repertory of ten years accordingly divides into three parts — the early classical, the contemporary, and the giants of the century past. The count of the composers most represented shows a great preponderance of the last category.

RUDOLF SERKIN was born in 1903 in Eger, Bohemia (Czechoslovakia) of Russian parents. At four he showed possibilities of becoming a piano prodigy. He was taken to Vienna to study with Richard Robert. At the age of twelve, he made his debut as soloist under the auspices of the *Gesellschaft der Musikfreunde.* For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

EXHIBITION

The exhibition of paintings in the glassed reception room has been kindly loaned by the Berkshire Museum.

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The new stage canopy replaces the former shell, which was built by the Berkshire Symphonic Festival and used for 25 years of the Berkshire Festival concerts.

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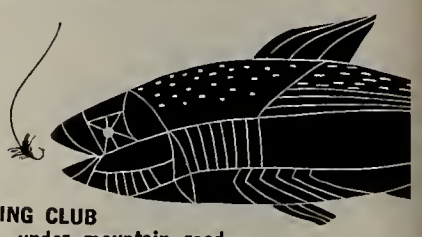
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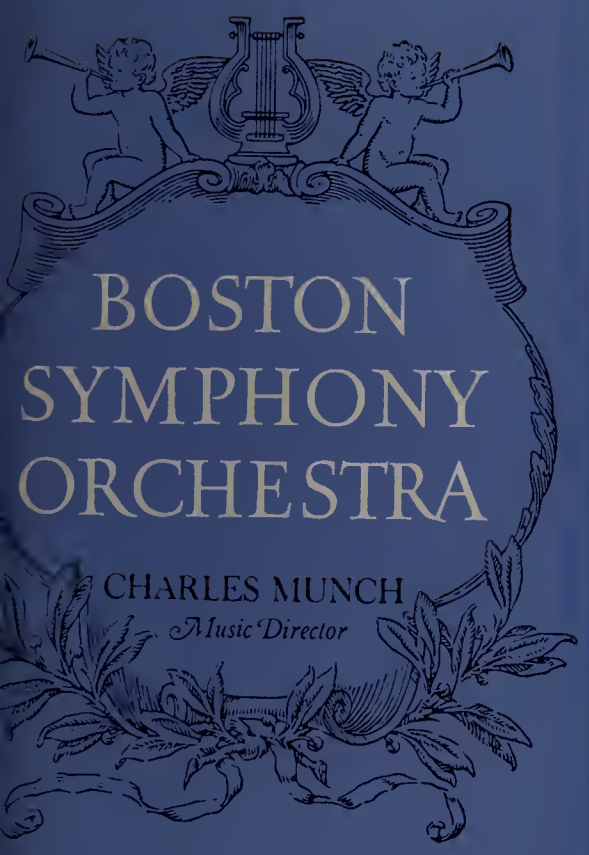


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BERKSHIRE FESTIVAL

1960

JULY 6

The Curtis String Quartet

JASCHA BRODSKY, *Violin* — MAX ARONOFF, *Viola*
MEHLI MEHTA, *Violin* — ORLANDO COLE, *Cello*

MOZART . . . . . String Quartet in D minor, K. 421

I. Allegro
II. Andante
III. Minuetto: Allegretto
IV. Allegro ma non troppo

PERSICHETTI . . . . . String Quartet No. 2, Op. 24

I. Slow
II. Moderately fast
III. Slow; Fast

INTERMISSION

RAVEL . . . . . String Quartet in F major

I. Allegro moderato — Très doux
II. Assez vif — Très rythmé
III. Très lent
IV. Vif et agité

JULY 13

Claude Frank, Piano
and the Bel Arte Trio

RUTH POSSELT, *Violin* — JOSEPH DE PASQUALE, *Viola* — SAMUEL MAYES, *Cello*

BEETHOVEN . . . . . String Trio in D major, Op. 9, No. 2

I. Allegretto
II. Andante quasi allegretto
III. Minuetto: Allegro
IV. Rondo: Allegro

BEETHOVEN . . . . . Piano Sonata in C minor, No. 32, Op. 111

I. Maestoso; Allegro con brio ed appassionato
II. Arietta: Adagio molto semplice e cantabile

INTERMISSION

MOZART . . . . . Piano Quartet in G minor, K. 478

I. Allegro
II. Andante
III. Rondo

MR. FRANK USES THE STEINWAY PIANO

THE BERKSHIRE FESTIVAL

Recital by the Curtis String Quartet

Wednesday Evening, July 6, 1960

String Quartet in D minor, K. 421

By Wolfgang Amadeus Mozart (1756–1791)

This quartet, composed in 1783, is the only one in the minor among the last ten. It is not only outstanding — it is one of his most sharply arresting and ferociously earnest works. Each movement starts with a deceptive thematic simplicity, but the subsequent treatment is anything but orthodox. The Andante opens in F major — a typical vocal air with a simple cadence. The trio of the Minuet is made of short notes in the gallant style with plucked accompaniment. The Finale is a graceful 6/8 theme, quasi-allegretto. But the very artlessness is misleading.

Here as elsewhere, he seems to fall casually into a subject in his early manner, as if by habit, and at once to take hold of it with fresh and unprecedented imaginative vigor. He proceeds with a restless chromaticism, always tending to become urgent and tense. The first movement is a masterpiece of manipulation as he multiplies a trilled turn from the second bar and builds it into a dramatic structure. The final Allegro ma non troppo, in the form of variations, transforms the custom of decorative passages into a new and fresh vitality in every bar. It closes (as it opened) in D minor. The theme returns at the end, and by the simple process of developing a triplet figure becomes wildly challenging, tragic in the highest degree.

String Quartet No. 2, Op. 24

By Vincent Persichetti (1915)

Born in Philadelphia, Vincent Persichetti studied piano with Alberto Jonás and Olga Samaroff, composition with Paul Nordoff and Roy Harris, conducting with Fritz Reiner. Among a considerable number of works in small and large forms are two quartets, the second of which was composed in 1944. Persichetti's style is thus described by Nicolas Slonimsky in Baker's Biographical Dictionary of Musicians: "Persichetti's music is remarkable for its contrapuntal compactness, in a synthetic style, amalgamating the seemingly incompatible idioms of different historical epochs; the basis is tonal, but the component parts often move independently, creating polytonal combinations; the rhythmic element is always strong and emphatic; the melody is more frequently diatonic than chromatic or atonal."

String Quartet in F major

By Maurice Ravel (1875–1937)

Ravel's only quartet, composed in the years 1902–1903, is dedicated "*à mon cher Maître Gabriel Fauré.*" Those critics in Paris who accused Ravel of copying his older colleague, Debussy, were quick to compare this Quartet with Debussy's of ten years earlier. It is true that each has a vein of thematic similarity through its movements, that each is based upon harmonic color rather than classical texture, but beyond this the two are as different as the music of the two composers is prevailingly different. In the first place, Ravel's score is more traditional in form. It may well have been suggested by the two string quartets of Borodin, one of the Russians with whom Ravel and his colleagues were much occupied at the time. The first movement has diatonic themes flowing along in regular four bar periods, with something very like development, and rounded sonata form. The succeeding themes have a family resemblance. The second movement relies upon pizzicato and tremolo for its airiness, and the slow movement adds the mutes to these devices to probe a mood of tenderness and mystery. The last movement uses still more tremolo to generate agitation through its course in a predominant 5/8 rhythm.

J. N. B.

The Curtis String Quartet has obligingly agreed to give this concert in place of the Budapest String Quartet which was announced. The Budapest Quartet has been compelled to cancel its summer engagements on account of the illness of one of its members.

THE BERKSHIRE FESTIVAL

Concert by Claude Frank and The Bel Arte Trio

Wednesday Evening, July 13, 1960

String Trio in D major, Op. 9, No. 2

By LUDWIG VAN BEETHOVEN (1770–1827)

The three string trios, Opus 9, were published in 1798, thereby following the three piano trios, Opus I, and partly coinciding with the six string quartets of Opus 18. Beethoven handles the form with obvious affection and sure effect. The string trios have little relation to the piano trios with their admixture of keyboard tone, more relation to string quartets, while possessing a certain advantage over that more often sought combination. A string trio is not quite an ensemble in the string quartet sense, but a concertante group where the three voices are heard as matched individuals. As Beethoven has treated the combination it never gives the impression of a quartet minus one, but rather of a duet amplified by one, sufficient harmonically and enriched in the interweaving of voices.

The D major Trio follows more closely than the other two the formal pattern of Mozart and Haydn, but with the unmistakable stamp of the coming master in thematic contour, part handling, development. The opening movement at the entrance of the second theme leans on the tradition of steady chordal accompaniment, four to a bar, throwing the melody above or below into clear relief. The slow movement, warmly effusive, is young ardor itself, the glory of an otherwise gay and carefree work. The final rondo is based on a rustic theme with an amusing chopped cadence, the returns adroitly introduced and interspersed with passages of invigorating animation by the first violin.

Piano Sonata (No. 32) in C minor, Op. 111

By LUDWIG VAN BEETHOVEN

The last of Beethoven's piano sonatas (completed in 1822) could be called the rounded consummation, the tested and proven realization of the two-movement sonata. The two movements have no intermezzo, cadenza or connecting bridge whatsoever. They are deeply connected inwardly, and in point of order. The first is furiously energetic, a magnificent exhibition of power. The fugued development is Beethoven's most thoroughly effective application of fugal ways to dramatic ends within the sonata style. The second movement, the *adagio* "*Arietta*" with variations, is the answer to violence and conflict in the remote and restrained contemplativeness of his last works. Von Lenz called the two movements "Resistance — Resignation" or "Sansara — Nirvana." The description is just — indeed the Sonata is wide enough to be read in many terms, such as, for example, the successive conflict and resolution fundamental in Beethoven's character. It epitomizes the bulk of his works, the first movement standing for those of the "*Appassionata*"* years, the second the lofty final slow movements of which this is one, and which could not bespeak more unmistakably a man who in tones had found his peace with himself and his God. Schindler tells us that he asked the master whether there was to be a finale, and that Beethoven answered that he had not had time to write a third movement. The publisher Schlesinger, and his father, both asked the same question in letters — sonatas did not end *adagio*. Had a rondo finale perhaps been left with the copyist by mistake? Beethoven could have an-

* Note Beethoven's direction, "*appassionato*," above the main *allegro*.

swered the Schlesingers with the same forbearing irony he had used upon Schlindler; apparently he did not bother to answer them at all.

The introduction opens with spark-striking chords from which the merest fragments recur twice in the body of the movement. A chain of modulations leads to a bass trill upon which is suddenly born the main theme, rapped out in octave unison. A second theme in C major makes little headway against the imperious and stormy C minor. But suddenly the music rushes and breaks upon a high note, falls away in staccato chords which reach C major, placid and contained. There is no need for introduction to the *Arietta* in that key. The master has subdued his demon miraculously and completely with a few measures at the close of the first movement and fully prepared the gentle entrance of the ethereal theme.

It is one of the themes which is not a distinct melody in itself, but, with its four voices, all melody. Its little rhythmic inflection is the very kernel of the variations to come. The theme is for the most part calm and chaste, even in its variations. At the beginning of the second section a momentary A minor shows stronger feeling, and this strain, too, is made much of later on. The variations progress in figures of increasingly minute sub-divisions, expanding at last into dreaming arpeggio chords, through which the theme is occasionally felt as a wraith of chord successions. This ending, with its prolonged trills and its exploration of the heights of the instrument, suggests the final variation of Opus 109. But here the road is still further pursued. The last Sonata of the thirty-two ends upon a quietly ecstatic C major, a plane worlds removed from all trouble.

Piano Quartet in G minor, K. 478

By Wolfgang Amadeus Mozart (1756–1791)

Mozart wrote the first of his two piano quartets in October, 1785, the same month in which he began to work upon *Figaro*. The combination of violin, viola and cello with piano was his own invention, for it had no real precedent. These two works do not resemble the piano trios which were shortly to follow, for the addition of a viola makes all the difference between a duet of individual string players and a group. They have no resemblance to the piano concertos for they are not in the least orchestral, and the piano parts while prominent and difficult are not in the open virtuoso vein. This is really chamber music, with four concertante parts in a chamber texture. It is significant that the publisher Hoffmeister ordered three, and having received and published the first, in G minor, found that it had no sale, being too difficult for amateurs, and was ready to withdraw from the agreement. Mozart wrote the second and Artaria published it, but no third was forthcoming. Artaria may have done better with the E flat Quartet, for it is gay and directly appealing for the most part. It is no easier for the players, nor, at times, for the listener. The G minor Quartet opens darkly with a challenge in octave unison, a theme which dominates the movement. One is led to expect the serious and intense earnestness which the minor mode usually meant to Mozart, as in the D minor Quartet and the G minor Quintet. The mood is dispelled, for the final Rondo is built on a subject of the utmost lightness and charm. The finale is rich in episodes, fully worthy of the composer of *Figaro* with imagination kindled and skill sharpened. A gem of a tune in D major at the sixtieth bar of the Rondo is a *trouvaille* thrown away, for it is not repeated. The composer later remembered his profligacy when he used it again for a piano rondo three months later (K. 485).

J.N.B.

THE BERKSHIRE FESTIVAL

Recital by Claudio Arrau

Wednesday Evening, July 20, 1960

FRÉDÉRIC CHOPIN (1810–1849)

The program has been revised, and will be as follows:

Ballade in F minor, No. 4, Op. 52

Scherzo in E major, No. 4, Op. 54

Sonata in B minor, Op. 58

Twenty-four Preludes, Op. 28

The first part of the program, as chosen by Mr. Arrau, is in chronological order, with music composed in the early eighteen forties, when Chopin was living in France. The set of Preludes immediately precedes them.

The F minor Ballade, the last of the four, was composed at Nohant in the summer of 1842. Its basis is a melodic theme in ¾, the rhythm throughout. There is a middle section and a return of the theme wherein, at the close, what has been a lyric piece rises to brilliant proclamation.

Of the four scherzos, this the last (1842) is the lightest in character. It is marked "Presto" like the other three, but sustained chords give it repose, with an alternation of running treble passages. It is more developed, more freely episodic than the scherzos in the sonatas.

Chopin's two piano sonatas (not counting a student work in C minor, posthumuously published as Op. 4) were composed in Nohant, the First, in B flat minor, Op. 35 (with the funeral march) in 1840, the Second, in B minor, Op. 58, in 1845. These are his only attempts to master the extended sonata form in four-movement works. The middle movements of the B minor Sonata recall his separate treatment of the scherzo and the nocturne, but the first and last have grandeur of conception, wealth of melody, and, certain classical scholars to the contrary, a coherent and impressive unfolding. The finale, opening with broad, impetuous octaves and running its agitated course, is the peak of the Sonata.

Writers have tried to read George Sand and Majorca into the Twenty-four Preludes, which were completed on that island in 1839. All that matters is that in spite of Chopin's incipient tuberculosis, aggravated by miserable living conditions, and the consequent strain upon romance, his genius was operating at its utmost. To put together a suite of twenty-four short, independent pieces which would make an over-all unity and a succession to engross the hearer was a feat no other composer has attempted in just this way. Bach's "Forty-eight" were demonstrations but not suites. Chopin's twenty-four (unlike his Études) were not a demonstration, although he did traverse the major and minor keys in the order of ascending perfect fifths. Chopin may well have had the *Carnaval* of his friend Schumann in mind,

however different his topical conception. Chopin's Preludes are not anticipatory, as the word implies, nor would any title fit them all. Any other composer attempting to capture and impress the hearer with one fragment after another, some less than a minute long, could not have avoided monotony in a succession of chopped off, undeveloped melodies. Chopin brought forth a profusion of melodies, for each prelude is a romantic song. Each has a distinct style and character, established in its first bar. All of Chopin is here — his melancholy, his gaiety, his thunders, his moods of dreaming, his swift finger work. He courts contrast. His endings are too ingenious to seem abrupt. The true mastery of the Preludes lies still deeper. Where another would fall into a repetitious pattern of accompaniment, his bass is never unarresting, for he finds a new and fresh accompaniment figure for every piece. Sometimes the accompaniment and melody are used as one. His ventures into dissonance, his sometimes ruthless ostinatos, are superb.

J.N.B.

THE BERKSHIRE FESTIVAL

Recital by the Beaux Arts Trio

Wednesday Evening, July 27, 1960

Variations for Piano Trio on the Song, "Ich bin der Schneider Kakadu" from the Opera, "Die Schwestern von Prag," by Wilhelm Müller, Op. 121a.

By Ludwig van Beethoven (1770–1827)

Beethoven no doubt chose this particular tune about a cockatoo because the opera, first produced in Vienna in 1794, was still popular through Europe in 1824, and because of the adaptability for his particular purpose of its simple folk-like character. After an introduction (Adagio assai), the Allegretto theme is stated. The piano alone has the first of the ten variations. The cello enters for the second and third, and in the fourth the three instruments are combined. The fifth is mostly a duet between the string players. The sixth is a light scherzo, the seventh a canonic duet without piano. In the eighth, the melody is in displaced rhythm. The ninth is an Adagio espressivo in the tonic minor. The final variation is a Presto in tarantella rhythm, rounded off by an Allegretto semplice and a concluding flourish.

Piano Trio

By Maurice Ravel (1875–1937)

Ravel was working upon this his only trio at Saint-Jean-de-Luz in 1914 when the World War began. Roland-Manuel, who was one of his circle, quotes the composer as saying that "he would exchange without too much regret the *savoir* of this product of his maturity for the *pouvoir ingènu* of the Quartet of his youth". (He had composed his only string quartet. in 1902–1903.) Roland-Manuel believes that he was intrigued by the problem of overcoming the tonal incompatibilities of blending the piano with the strings, a problem Saint-Saëns had so adroitly overcome.

Ravel's solution is a smooth piece of integration cultivating simplicity, using melodic, undulant themes definitely related (Ravel spoke of the opening one, which divides into a 3/8–2/8–3/8 bar, as "*de couleur basque*"), supported by piquant harmonies, characteristic coloring, pizzicato rhythms, tremolo shimmer, but no thickening of texture. It is a translucent score, with classical features. The first movement reverts without shame to sonata form. The scherzo, in waltz rhythm, is lightened by capricious string figures. The slow movement is a strict passacaglia in ten eight bar sections. The subject is melodic, not a bass accompaniment, although it begins in the quiet depths of the keyboard and ends there after traversing the cello, the violin, the two in duet, and various ornamental combinations. The *Final* is spirited but not swift. The piano has easy, sonorous chords and flowing arpeggios, brightened by the punctuation from the high strings. It is in an alternating 5/4 and 7/4 rhythm.

The fanciful title "Pantoum" over the second movement refers to a Malayan four line verse form (also called "pantum") of alternate rhyming, each couplet developing its text from the preceding one.

The Trio is dedicated to André Gedalge.

Piano Trio in B major, Op. 8

By Johannes Brahms (1833–1897)

Brahms spoke slightingly of his first chamber work, the Piano Trio which he wrote at the age of twenty (in 1853). Yet slighting remarks by Brahms about a piece of his own were always to be expected. The very fact that he did not destroy this early trio, but in the time of his full maturity (1889) revised it and sent it to his publisher Simrock is the strongest proof that he held it to be a preservable part of his more effusive youth. In 1890, when it had been first performed, in Vienna, he wrote to Clara Schumann, who years before had been dubious about the long and structurally cumbrous first movement, that his friends Joachim and Wüllner had both found pleasure in the revived Trio, calling it "*schwärmerisch, romantisch, und was alles.*" The score, when improved in its joints and certain subsidiary matter, had emerged as an expression of Brahms' youthful ardor which was to be cherished for just these qualities.

The Trio opens with a simple, wholly engaging theme which Schubert might have written. There is a long exposition, as if the composer were lingering over his lovely melody. The development picks up a triplet figure and uses it to give the movement more body and urgency. There is an extended and tranquil coda. The Scherzo, kept almost intact from the early version, is light and staccato. It is built on a naïve tune which would not have been inappropriate in Schumann's *Kinderscenen*. Indeed, the movement recalls that Master's delight in ghostly fantasy. The trio brings another elementary Schubertian melody. The Adagio may lack the depth and subtlety of later slow movements, but it is not lacking in sensuous charm, as gentle phrases from the piano alternate with the string instruments in close duet. The opening of the finale until its ninth bar dwells chromatically within the space of two semitones, and spreads into another captivating theme. The movement works up a brilliance hitherto unsought in a warmly melodic score. Karl Geiringer, who in his book on Brahms describes the much-pencilled revision preserved in the *Gesellschaft der Musikfreunde* in Vienna, tells us that "the work lost more than a third of its length through the 'new setting,' but gained enormously in its vigorous concentration."

J.N.B.

THE BERKSHIRE FESTIVAL

Recital by Leon Fleisher

Wednesday Evening, August 3, 1960

Piano Sonata in B minor

By Franz Liszt (1811–1886)

Once in his life, at Weimar in 1854, Liszt applied himself to a full, multi-thematic work for piano solo. Being in one movement, it was a challenge to his powers of integration, and in this sense it resembles the fantasias of such contemporaries as Schumann or Chopin rather than the four movement "sonatas" of those composers. It traverses a succession of themes, some ominous, some thunderous, some pianissimo and "*cantando.*" Each recurs several times and often reappears in altered character. As a broad plan, although there are many episodic changes of tempo, the main body is an Allegro energico; an Andante sostenuto is introduced, and recurs before the close. The actual introduction, which also closes the sonata, is based on a descending scale as fateful as the "treaty" motive in Wagner's Ring, but slow and sotto voce. It is also to enter significantly into the development. The principal theme, first proclaimed in double octaves, is the prevalent one. A stately theme in D major ("grandioso") is also important, and two softly melodic themes which follow at intervals. All are decorated pianistically and connected by chromatic scale passages and the like. The principal theme once undergoes an effective quasi fugato of short notes. The Sonata is music of sudden contrasts in mood and dynamics, redolent of the *Glanzperiode*.

Piano Sonata (1948)

By Leon Kirchner (1919–)

Leon Kirchner was born in Brooklyn, which borough, incidentally, was the birthplace of Aaron Copland and Roger Sessions. He has lived in California for the greater part of his life, studying both at the University of Southern California and the University of California at Berkeley. In Los Angeles he came under the decided influence of Arnold Schönberg, although he has never fully adopted the twelve tonal method of composition. At Berkeley he studied with Albert Elkus and Edward Strickland and also took lessons from Ernest Bloch. He studied composition with Roger Sessions in New York in 1942, a period followed by his war service. He is now on the faculty of Mills College in California.

At a concert of this series last summer (July 29), his Sonata Concertante, for Piano and Violin was played. His orchestral Toccata was conducted by him at the Boston concerts of this Orchestra on February 5–6 last, and at a Festival concert on July 24. In the same month his Second String Quartet was given the New York Critics Circle Award as the best new chamber work of the season.

Piano Sonata in B flat major (Posthumous)

By Franz Schubert (1797–1828)

The opening bars of each sonata on this program are a sample of how composers since the classical period have departed from the ways of the sonata form in general. The composers of the eighteenth century would often start a sonata or a symphony with an apparently fortuitous group of notes from the tonic chord and proceed to do what they could with it, somewhat in the spirit of improvisation. If the composer was Haydn or Mozart, the miracle took place. They reached "the brightest heaven of invention" in the development. Beethoven, when deep in his music, never worked this way. An introductory theme turns out to have been fashioned from within. It proves in the development to have been pregnant with things to come.

Schubert, on the other hand, gives us, as in this Sonata, composed a few weeks before his death, a beautiful, rounded melody at once, as if in the first bars the utmost has been said. It is like the full-phrased subject of a *Lied*, an entity which does not readily lend itself to dissection and fragmentary manipulation. It does lend to continuous felicity as further melodies are linked with the first, set off in various guises, Schubert's rare tonal imagination alight within the pianistic medium which was so much his own. Einstein, who was too perceptive to exact orthodoxy, wrote: "Schubert spins a dreamy, ballad-like web of sound, the very existence of which is its own best justification." There are those who reproach Schubert for lingering over his themes. Is not the proper length that in which he can continue to hold his hearers enthralled? This applies also to the slow movement, a song of lamentation, set off by a shadowy accompaniment in a triple octave span, and introducing as a middle section another *Lied* where passion replaces calm. The Scherzo and the Finale bring into play the Schubert of the dances, the former in a fast triple time, the latter a rondo in a sprightly 2/4. The tempo of the Scherzo is marked "*con delicatezza*." "*Delicatezza*" is the key word of the whole Sonata.

J.N.B.

THE BERKSHIRE FESTIVAL

Recital by the Kroll String Quartet

Wednesday Evening, August 10, 1960

String Quartet in C major, Op. 54, No. 2

By JOSEPH HAYDN (1732–1809)

This, the fifty-eighth of Haydn's eighty-three published quartets, was composed probably in 1788, and therefore followed by two years the set of six which Mozart dedicated to his friend as an act of homage. It was in the string quartet more than in any other musical form that these two drew deeply upon each other and still developed independently.

The first movement has a continuously busy part for the "leader," often an embellishment of the melodic line beneath. There are many adroit excursions from the key of C. The Adagio in C minor gives its song to the sustaining lower instruments while the first violin again increases the sentiment with further elaborate notation. The Minuet has its trio in the tonic minor, with forte chords which seem to convey a sharp anguish, surprising in Haydn's quartets. The Finale is also unusual. The main burden is an adagio which is suddenly interrupted by a short presto episode and then repeated to a pianissimo close.

Quartet No. 1

By WALTER PISTON (1894–)

Walter Piston, a native of Rockland, Maine, has been a member of the musical faculty at Harvard College for many years, until his recent retirement. His compositions in small and large forms have been performed in all parts of the world. He has written four string quartets; this one, signed "Belmont, 1933", was dedicated to the Chardon Quartet in 1934.

The first movement, in ¾ time, is based on a theme for the cello, combined with brisk, rhythmic chords, and a theme led in by the viola solo which is more fluent in character. In the Adagio, in 8/8, muted first and last, the cello again is the first melodic voice. A middle section, not muted, is introduced by the viola, the other voices added in free motion. The last movement is an Allegro vivace with a varying beat, 5/8 alternating with 2/4. There is a long crescendo to an emphatic close.

String Quartet in F major, Op. 59, No. 2

By LUDWIG VAN BEETHOVEN (1770–1827)

The three quartets of Op. 59, dedicated by Beethoven to his patron Count Andreas Rasoumowsky in 1806, show an independence, a forcefulness, a new mastery of the form as compared with the earlier six of Op. 18. Each movement of the first Rasoumowsky Quartet takes the sonata form. The opening, with its agreeable, full-phrased, warm and serene melody, is an immediate assertion of broadened assurance; the movement develops with symphonic suggestion, and ends with one of those fine codas which with Bee-

thoven is always a revelation of unending resource. The Allegretto scherzando has a rhythmic motto and a principal theme which become the ground work for a kaleidoscopic interplay of fantasy, with prismatic changes and sudden humorous conceits. The Allegretto scherzando of the Eighth Symphony was not to be written for six years. This one, similar in its humor, swifter and longer, is correspondingly richer in detail. The Adagio is built on two singing themes, developed in quite simple alternation. The second of them has a curious similarity to the Largo of Haydn's String Quartet in D major (Op. 75, No. 5), which foretells, note for note, the full-throated lamentation of Beethoven's espressivo theme. Here is one of many instances where Beethoven, without imitation, profited by that master. With his four string voices Beethoven has found one of the most impassioned of all his slow movements. The spell lingers as the violin soars and descends to a trill, cut across by the opening phrase of the finale. The composer fulfills his obligation to the Count by introducing a "*Thème Russe*," so labelled, as his principal subject. The treatment is interesting and effective. When the movement has ended one feels that Beethoven has played with the manipulatory possibilities of the theme rather than preserved its peasant gaiety, as Haydn would have done.

J.N.B.

JULY 20

Claudio Arrau, *Piano*

FRÉDÉRIC CHOPIN

Fantasy in F minor, Op. 49

Ballade in F minor, No. 4, Op. 52

Scherzo in E major, No. 4, Op. 54

Sonata in B minor, Op. 58

I. Allegro maestoso
II. Scherzo: Molto vivace
III. Largo
IV. Finale: Agitato

INTERMISSION

Twenty-four Preludes, Op. 28

1. Agitato
2. Lento
3. Vivace
4. Largo
5. Allegro molto
6. Lento assai
7. Andantino
8. Molto agitato
9. Largo
10. Allegro molto
11. Vivace
12. Presto
13. Lento
14. Allegro
15. Sostenuto
16. Presto con fuoco
17. Allegretto
18. Allegro molto
19. Vivace
20. Largo
21. Cantabile
22. Molto agitato
23. Moderato
24. Allegro appassionato

MR. ARRAU USES THE BALDWIN PIANO

JULY 27

The Beaux Arts Trio of New York

MENAHEM PRESSLER, *Piano* DANIEL GUILET, *Violin* BERNHARD GREENHOUSE, *Cello*

BEETHOVEN . . . . . Ten Variations, in G major, for Piano Trio on "*Ich bin der Schneider Kakadu*," Op. 121a

RAVEL . . . . . Piano Trio

I. Modéré
II. Pantoum — Assez vif
III. Passacaille — Très large
IV. Final — Animé

INTERMISSION

BRAHMS . . . . . Piano Trio in B minor, Op. 8

I. Allegro con brio
II. Scherzo: Allegro molto
III. Adagio
IV. Allegro

BALDWIN PIANO

AUGUST 3

Leon Fleisher, Piano

LISZT . . . . Piano Sonata in B minor

(In one movement)

KIRCHNER . . . . Piano Sonata (1948)

I. Lento II. Adagio III. Allegro risoluto; Tempo del adagio; Presto; Allegro risoluto

INTERMISSION

SCHUBERT . . . . Piano Sonata in B flat major (Posthumous)

I. Molto moderato
III. Scherzo: Allegro vivace con delicatezza
II. Andante sostenuto
IV. Allegro ma non troppo

MR. FLEISHER USES THE STEINWAY PIANO

★★

AUGUST 10

The Kroll String Quartet

WILLIAM KROLL, *Violin*
DAVID MANKOVITZ, *Viola*
LOUIS GRAELER, *Violin*
AVRON TWERDOWSKY, *Cello*

HAYDN . . . . String Quartet in C major, Op. 54, No. 2

I. Vivace
III. Minuetto: Allegretto
II. Adagio
IV. Finale: Adagio; Presto; Adagio

PISTON . . . . String Quartet No. 1

I. Allegro II. Adagio III. Allegro vivace

INTERMISSION

BEETHOVEN . . . . String Quartet in F major, Op. 59, No. 1

I. Allegro
III. Adagio molto e mesto
II. Allegretto vivace e sempre scherzando
IV. Allegro

Seminar in Contemporary Music

Aspects of New Music Lecture-Concerts

Fridays at 3:15
CHAMBER MUSIC HALL

July 8 — Aaron Copland
Music in the Twenties

Francis Poulenc (b. 1899)
Sonata for Horn, Trumpet and Trombone (1922)
Darius Milhaud (b. 1892)
Symphonie No. 3: Sérénade (1921)
Igor Stravinsky (b. 1882) *Sérénade en la* (1925)
Arnold Schoenberg (1874–1951)
Excerpts from Suite, Op. 29 (1927)

July 15 — Luciano Berio
Introductory talk by Mr. Berio

Luciano Berio (b. 1925)
Thema (Hommage to Joyce, 1958)
Henri Pousseur (b. 1928) *Rimes*
Luciano Berio *Sequenza* (1958)
Luciano Berio *Allelujah II* (1956/58)

July 22 — Leon Kirchner
Tradition and Contemporary Music

Trio for Piano, Violin and Violoncello (1954)

July 29 — Elliott Carter
Introductory talk by Mr. Carter

Second String Quartet (1959)
Eight Etudes and a Fantasy for Woodwind Quartet (1950)

August 5 — Karl-Birger Blomdahl
Introductory talk by Mr. Blomdahl

Trio for Clarinet, Cello and Piano (1955)
Dance Suite for Clarinet, Cello and Percussion (1951)
Five Songs (1954)

August 12 — John Cage
Indeterminacy: New aspect of form in instrumental and electronic music

String Quartet in Four Parts (1949/50)
6′ 52.119″, for String Players (1953/55)
Concert for Voice, Flute, Clarinet, Strings (1957/58)

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Program

Piano Variations (1930) — Piano Sonata (1939/41)
Piano Fantasy (1955/57)
(Steinway Piano)

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Monday, August 1 at 8:30 . . . Theatre-Concert Hall

Program

Second Sonata for Piano (1946) . . . . . *Roger Sessions* (b. 1896)
Allegro con fuoco — Lento — Misurato e pesante
Piano: Paul Jacobs

Ricercare and Doubles on
"To Many A Well" (1959) . . . . . *Peter Maxwell Davies* (b. 1935)

INTERMISSION

Circles, for Voice, Harp and Percussion (1960) . . *Luciano Berio* (b. 1925)
(Commissioned by the Fromm Music Foundation; First Performance)
Voice: Cathy Berberian

Septet (1953) . . . . . *Igor Stravinsky* (b. 1882)
[Moderato] — Passacaglia — Gigue

Sextet (1932) . . . . . *Bohuslav Martinu* (1890–1959)
I. Lento; allegro poco moderato II. Andantino III. Allegretto poco moderato

RICHARD BURGIN, *Associate Conductor of the Orchestra*

BALDWIN PIANO

LUCIANO BERIO is a leading Italian composer of the younger generation known for his skillful use of the most advanced techniques. His work includes music for voice and conventional instruments as well as electronic music. Berio was a composition student at the Berkshire Music Center in 1952 and returns to Tanglewood in 1960 as a member of the faculty.

PETER MAXWELL DAVIES is a young composer whose music is becoming known in many parts of the world. He has been heard at the Festivals of the International Society for Contemporary Music as representative of Great Britain and in a single performance in the United States, when *Ricercare and Doubles* was performed at Dartmouth College, which had commissioned the work.

✣ ✣ ✣

THE FROMM FELLOWSHIP PLAYERS

are a group of young musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for the study, teaching and performance of contemporary music at the Berkshire Music Center. The Fromm Fellows, and students from other Berkshire Music Center divisions, are heard in the *Seminar in Contemporary Music*, the *Aspects of New Music* series, and the Composers' Forums (Chamber Music Hall, Sundays at 8:30, July 17, 24, 31 and August 7).

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THEODORA MANTZ, *Violin*, Minneapolis, Minnesota
SCOTT NICKRENZ, *Viola*, Hamburg, New York
DONALD MCCALL, *Violoncello*, Kansas City, Missouri
JOHN PERRAS, *Flute*, New York, N. Y.
BERNARD SHAPIRO, *Oboe*, New York, N. Y.
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JANE TAYLOR, *Bassoon*, New York, N. Y.
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was established by the Boston Symphony Orchestra in 1940, the realization of a long held aim of Serge Koussevitzky, then the Orchestra's Music Director. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Orchestra. The Composition Department faculty, headed by Aaron Copland, has included Milton Babbitt, Samuel Barber, Luciano Berio, Boris Blacher, Carlos Chavez, Luigi Dallapiccola, Irving Fine, Lukas Foss, Paul Hindemith, Arthur Honegger, Jacques Ibert, Leon Kirchner, Nicolai Lopatnikoff, Bohuslav Martinu, Olivier Messiaen, Darius Milhaud, Goffredo Petrassi, Roger Sessions, and Ernst Toch on its roster.

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since its establishment in 1881 has figured prominently in the introduction of new music. Its early conductors, Gericke, Muck, Monteux, helped establish the music of Brahms, Strauss, Debussy, and Stravinsky in the orchestral repertoire. More recently, under the direction of Serge Koussevitzky (1924–1949) and Charles Munch (since 1949), the Orchestra has maintained and strengthened its historic position through its commissions, awards, and performances and in the operation of the Berkshire Music Center Composition Department.

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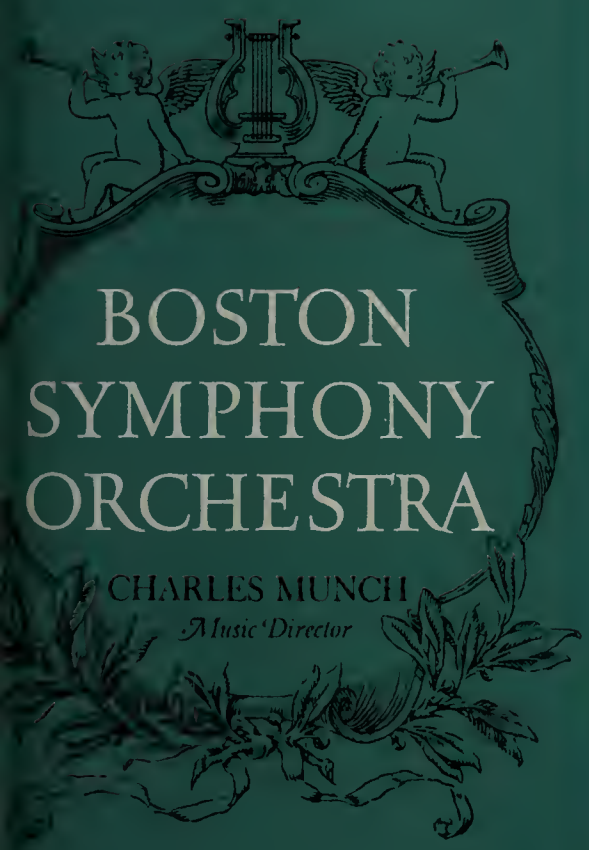


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LENOX, MASSACHUSETTS

1960



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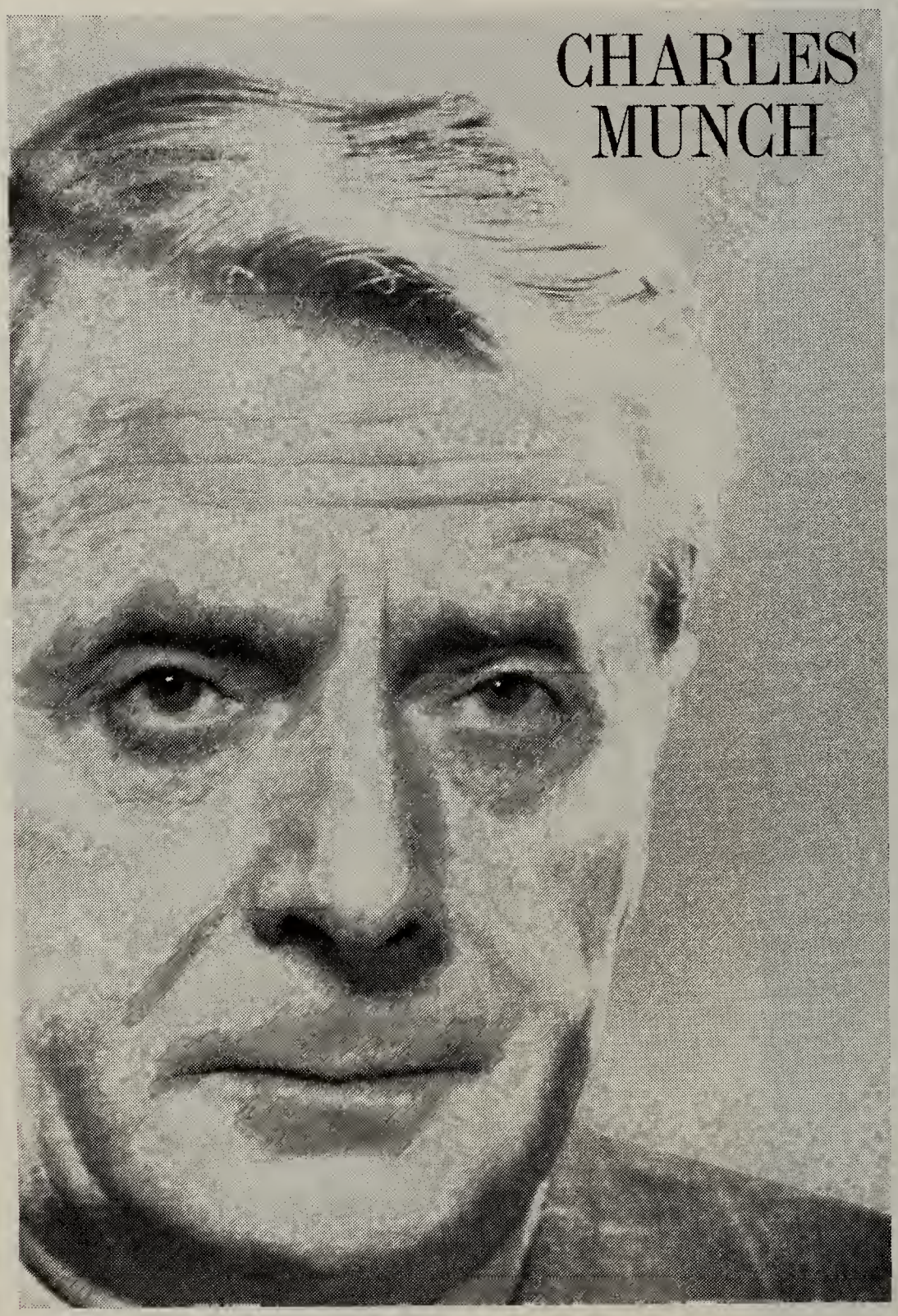
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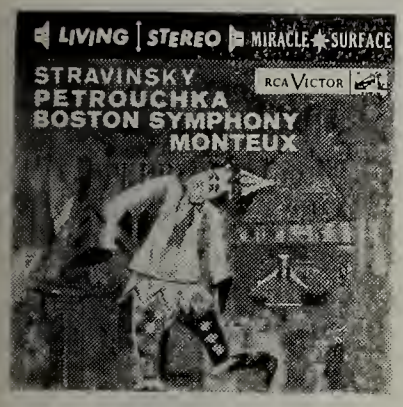
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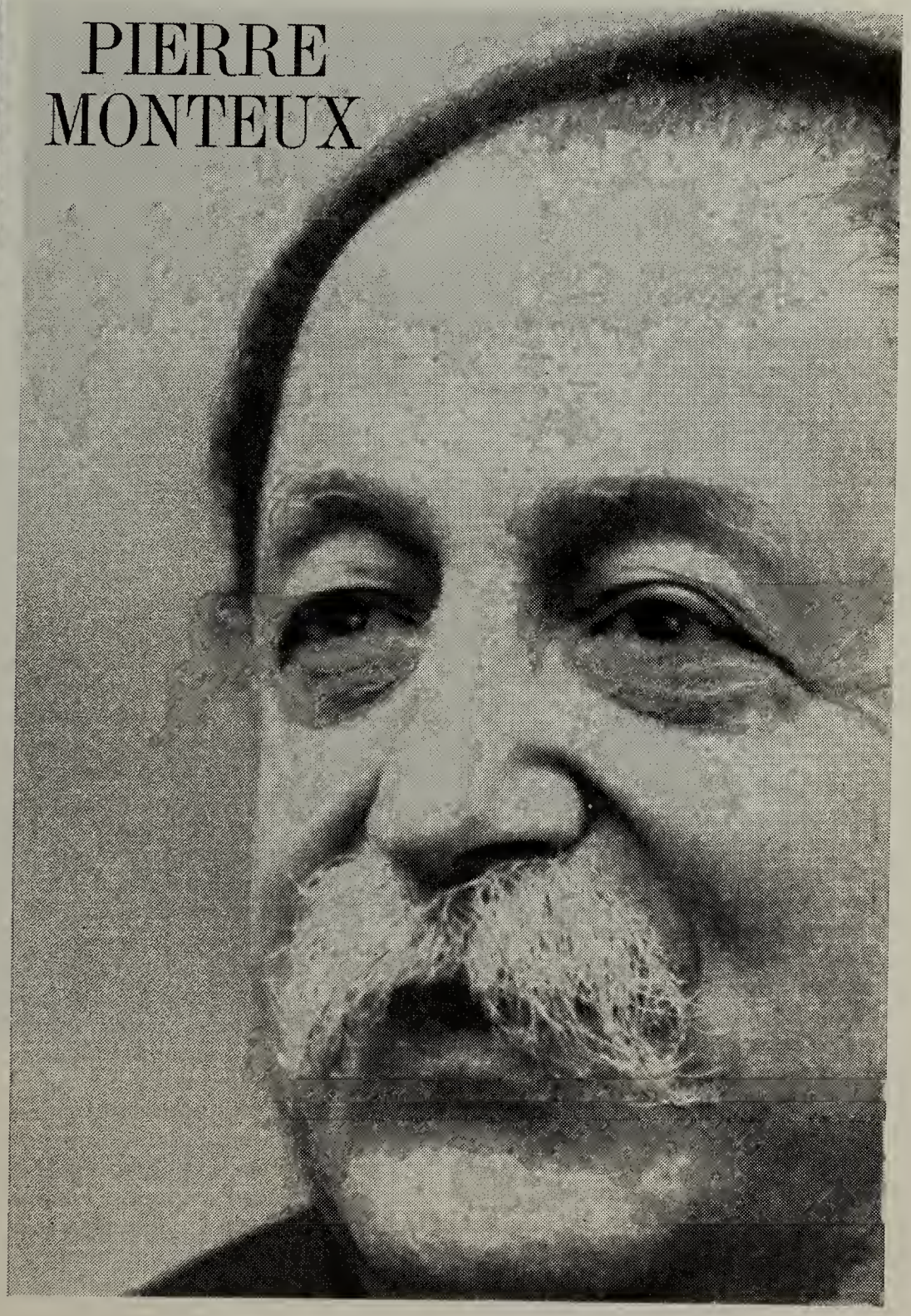


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Berkshire Festival, Season 1960

(TWENTY-THIRD SEASON)

MUSIC SHED — TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST TWO WEEKS

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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I. Grave; Allegro
II. Courante
III. Gavottes I and II
IV. Forlane
V. Minuets I and II
VI. Bourrées I and II
VII. Passepieds I and II

CONCERTO FOR VIOLIN, NO. 2, IN E MAJOR

I. Allegro
II. Adagio
III. Allegro

Soloist: WILLIAM KROLL

INTERMISSION

CONCERTO FOR CLAVIER, NO. 5, IN F MINOR

I. (Allegro)
II. Largo
III. Presto

Soloist: SEYMOUR LIPKIN

CONCERTO FOR CLAVIER, FLUTE AND VIOLIN, IN A MINOR

I. Allegro
II. Adagio, ma non tanto, e dolce
III. Alla breve

Soloists

SEYMOUR LIPKIN, *Piano*
JAMES PAPPOUTSAKIS, *Flute*
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Program Notes

JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

THE ORCHESTRAL SUITES AND THE BRANDENBURG CONCERTOS

The Prince of Anhalt-Cöthen is to be thanked for the existence of the six "Brandenburg" Concertos and at least the first two of the orchestral suites. Bach's service as Kapellmeister to this Prince was an agreeable interlude, lasting six years (1717-1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708-1717) as Kammer Musicus and Organist to the Duke Wilhelm Ernst of Saxe-Weimar, followed by the remaining 27 years of his life as Cantor at the St. Thomas and St. Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed through this interim the performance of such duties, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations shows no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, he gathered the best orchestra that it was ever Bach's opportunity to work with. The Prince played the violin, the viola da gamba and the clavier — he even made use of his baritone voice. Bach may have written the gamba sonatas with his Prince in mind, also the violin sonatas, accompanied and unaccompanied. He wrote the two volumes of the *Clavierbüchlein* for his then new wife, Anna Magdalena, at Cöthen and for his first born, Wilhelm Friedemann, who was nine years old in 1720. There was also the first volume of the *Well-tempered Clavier*. The six Brandenburg Concertos, dedicated to an Elector who would hardly have had the talent in his employ to perform them, nor the perception to enjoy them, were probably intended for performance at Cöthen, from copies. It is not known whether the four Suites for Orchestra were all composed at Cöthen, for Bach, over and above his churchly duties at Leipzig, wrote and performed there a considerable amount of lay music at the Collegium Musicum, a chamber music group which, founded by Telemann, met in a coffee house

for the pleasure of playing rather than the few coins that might have come from interested hearers. It was for the Collegium Musicum that he transcribed his violin concertos for the clavier, for performance by himself or his sons, Wilhelm Friedemann and Carl Philip Emanuel.

The Violin and the Piano Concertos

The clavier concertos of Bach are attributed by all his historians to the Leipzig period, and the violin concertos, from which most of them derived, to the earlier Cöthen period. In most cases the earlier violin versions have disappeared, but the indications are plain. The kind of paper used in the manuscripts and the handwriting give further evidence that the keyboard concertos are in almost every case transcriptions of earlier violin concertos. This applies to the concertos for one clavier as well as to those for more than one.

The concertos have, for the most part, a slight orchestral accompaniment for string quartet which often no more than supports the voices of the soloists or fulfills the function of a figured bass (augmented in most cases by a specified "continuo" part). These works are thus an outgrowth of the trio sonata as well as the concerto grosso. The combination of claviers was, perforce, experimental with Bach. There is no record of such music from his contemporaries, although he may have known Pachelbel's Toccata and the Allemande of Couperin, each written for two claviers.

Two concertos for a single violin and orchestra by Bach have come down to us, one in A minor and one in E major.

Attempting to describe the two concertos, Albert Schweitzer falls back upon the remark of his predecessor Forkel: "One can never say enough of their beauty." Dr. Schweitzer further observed in his notable book on Bach (1905) that the two concertos "are beginning to win praise in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a basso ostinato. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life that sings its song of triumph in the first and last movements."

In the Piano Concerto in F minor Bach is working away from the concerto grosso style and toward the prominence of a single solo player. It is traditional in the sense that the tutti and the soloist alternate with fair regularity. It is forward looking in that the soloist, with an ornamental style, holds the foreground of attention, whether he has light orchestral support or the full string choir. His part thus becomes perpetual. The continuo function has almost disappeared and exists as a vestige in light left

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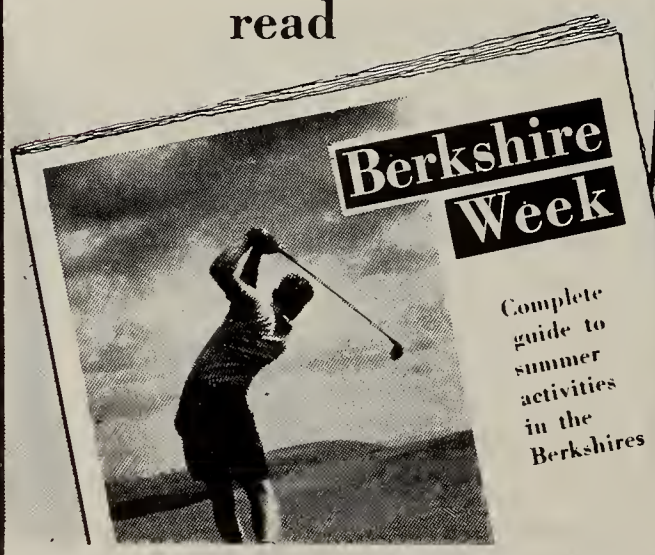
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hand doubling. Bravura, cadenzas, independent keyboard development — these traits are yet tentative and will come in another generation. The slow movement is a long-phrased cantabile melody which necessarily becomes tenuous in its keyboard version. The F minor Concerto aims neither at large structure nor brilliant display of execution, but traverses its brief course of twelve minutes with beauty of melodic detail and with quiet persuasion.

The Piano Concerto in D minor gives still more prominence to the solo part than the Concerto in F minor. The part here seems to grow from the more integral function of continuo and to support or be supported by the accompanying string orchestra. Throughout the Concerto the soloist does not have a single bar of rest. The first and last movements in particular are virile, rhythmic and ebullient in style.

Concerto in A minor, for Flute, Violin and Clavier*

This score (attributed to Leipzig, 1730) is a striking example of Bach's efforts to bring forward the clavier as a prominent solo instrument in concertos, to lift it out of its traditional accompanying or continuo function, and to give it the leading part formerly allotted to the sustained voice of the violin. In this case he has reworked a slow movement derived from the third Organ Sonata (B. G. XV, 32). He has turned to another earlier work for material in the outside movements: the Prelude and Fugue for Clavier in the same key, No. 13 (B. G. XXXVI).**

In the opening movement the pianist has the forefront of attention throughout. The movement is based on a single theme, a continuous succession of sixteenth note triplets, whereby the keyboard has not a single bar of rest, and occasional flourishing passages alone. There is no regular alternation of tutti and concertante groups. The impression is of restless urgency pushed (as Dr. Arnold Schering has it) to the point of "recklessness" (*"Sinnlosigkeit"*). The Adagio brings a contrast of repose. The three concerting instruments are used without orchestra, so that the movement resembles a trio sonata, the clavier usually providing the melody and bass, the other two instruments complementing in balanced alternation of phrases. This sense of balance is accentuated as the violin has alternate pizzicato and arco sections, the flute sometimes complementing it to give the sense of exchange with short notes in imitation of pizzicato. The finale brings a new contrast with fugato treatment after the mostly homophonic style which has preceded Here again the clavier has displayful passages, and a cadenza before the close.

* Bach Gesellschaft Vol. XVII, 223.

** The Prelude has furnished its first seven notes as a motto, and its general character of continuous triplets. The subject of the Fugue is introduced at the twentieth bar of the Triple Concerto finale by the clavier alone.

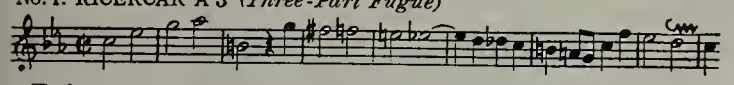
Six Part Ricercare from "The Musical Offering"

Bach composed his *Musikalisches Opfer* in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year.

The *Musical Offering* consists of thirteen contrapuntal numbers upon a theme provided by Frederick the Great: two ricercari,* one in 3 and one in 6 voices; 10 canons and a trio sonata. This orchestration is by Hans Theodore David. He uses a flute, oboe, English horn and bassoon, with string orchestra. The *Musical Offering* is a theoretical work giving only an occasional indication of specific instruments.

Each part of the *Musical Offering* is based upon the royal theme as here stated in the first ricercar:

No. 1. RICERCAR A 3 *(Three-Part Fugue)*



Printed on a separate page of the King's dedication copy, and included in the general first edition, was the following acrostic, the initial letters of each word spelling RICERCAR:

Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta.

(At the King's Command, the Song and the Remainder Resolved with Canonic Art.)

* Ricercare (the word meaning "search") was an early term for a fugal piece.

Three Fugues and Chorale from "The Art of Fugue"

In the last months of his life, Bach was moved to demonstrate in a single work every possible treatment of a fugal subject. For *"Die Kunst der Fuge"* he contrived a simple theme — necessarily a simple one, for it had to lend itself to manipulations of every sort — and he proceeded to do all that could be done with it.* The complexity and richness of texture increased as the devices accumulated. Coming to the stage of double and triple fugues, he invented new subjects to combine with the much-worked one. Two of the fugues he wrote in the perfect visual symmetry of patterns doubled in contrary motion as if paired with their mirrored reflection. The last prodigious feat was apparently designed as a quadruple fugue. After he had presented and manipulated three subjects, the third based on the notes which his name spelled, and had reached the point where presumably he would have combined them with the basic subject of the whole work, blindness stopped his hand and left the score at a loose end.

* A subject can be combined with itself by stretto, or overlapping repetition, by diminution, where it is given in half the time value, or augmentation where it is extended to twice the time value. It can be inverted and then combined with itself in contrary motion. A double fugue permits one of the two subjects to appear either above or below the other, with very different results, and at the same time multiplies the possibilities for the above devices as applied to two. A triple fugue multiplies them further. The ultimate manipulation of the "crab" or backwards statement of a theme is difficult for a listener to detect without the visual help of the score. This device Bach does not use in the Art of Fugue.

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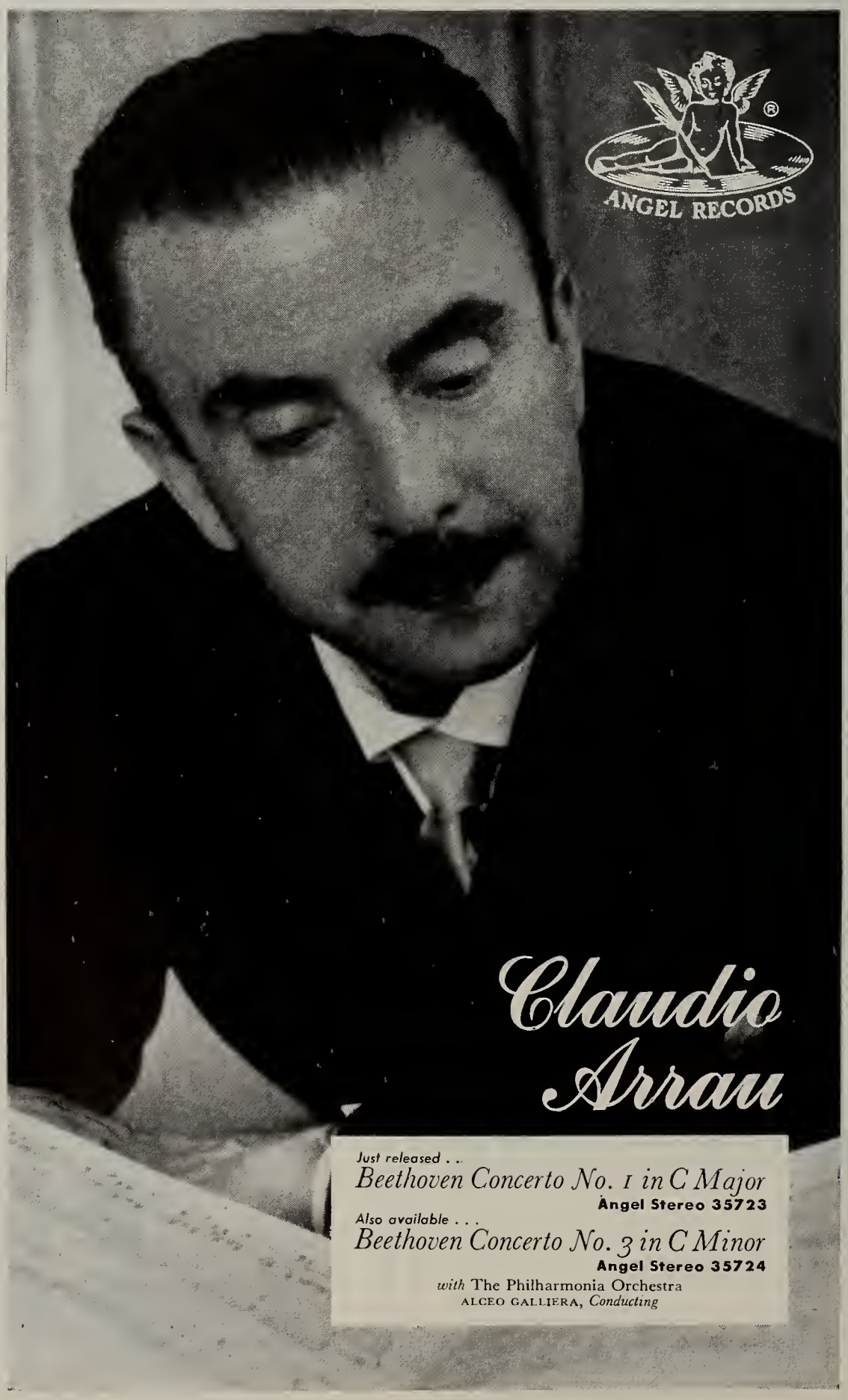
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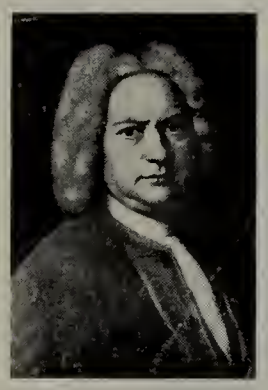


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BACH

SIX PART RICERCARE FROM THE MUSICAL OFFERING
(Arranged for Orchestra by Hans T. David)

FINAL MOVEMENTS FROM THE ART OF FUGUE
(Arranged for Orchestra by Ernest Münch)
Triple Fugue
Triple Fugue (Mirror of the above)
Quadruple Fugue (uncompleted)
Chorale: "Dein Will gescheh, Herr Jesus Christ"

Organ: Berj Zamkochian

INTERMISSION

CONCERTO FOR CLAVIER, NO. 1, IN D MINOR
I. Allegro
II. Adagio
III. Allegro

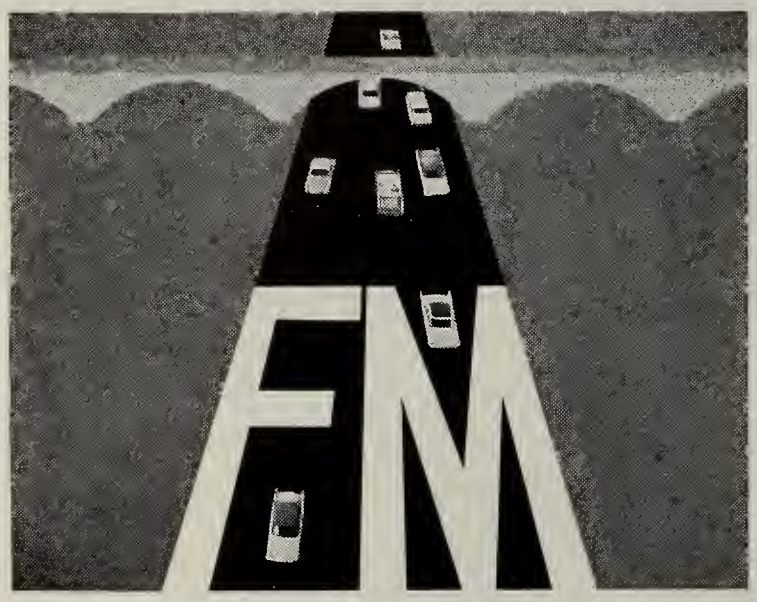
Soloist: SEYMOUR LIPKIN

SUITE NO. 4, IN D MAJOR
I. Overture
II. Bourrées I and II
III. Gavotte
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V. Réjouissance

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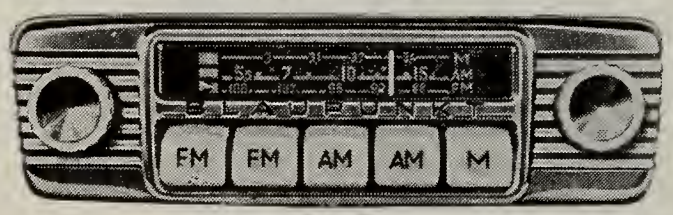


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"Christ Lag In Todesbanden," Cantata No. 4

This Cantata is believed to have been composed for Leipzig, in 1724, and would have been first performed at the St. Thomas Church on April 9, the second day of Easter.

The opening words, "Christ lay in the bonds of death," are misleading as a title, for they fail to convey the spirit of this Easter Cantata. It would be more truly described by the second line: "Now He is risen" (*"Er ist wieder erstanden"*), for this is music of solemn rejoicing. *"Christ lag in Todesbanden"* is in the past tense; the message of His resurrection is in the present tense; the emphasis of the text and the music is not upon the heaviness of death, but of death conquered by the spirit of everlasting life. Each of the seven verses closes with "hallelujah."

The Cantata is numbered as fourth in the *Gesellschaft* edition, but it is not an early work. If Philip Spitta's conjecture is correct (and it has been generally accepted), Bach wrote the Cantata for Easter in 1724, his second year as Cantor of the Thomaskirche in Leipzig, having probably written his Passion According to Saint John for Good Friday in 1723. It would then be the last in order of composition of his five surviving Easter cantatas.

This Cantata is Bach's personal but formally traditional treatment of an Easter chorale on the text of Martin Luther, long familiar to the congregations at Leipzig. All seven verses of Luther's hymn are kept. The chorale melody by Johann Walter, Luther's contemporary, is also used by Bach. The short introductory Sinfonia is given to the strings, and each verse is treated freely, with varied instrumental or vocal embellishment in the manner of the chorale preludes. The musical character of each verse closely expresses the sentiment of the text. There is no individual solo elaboration or actual solo indication (although in current performances solo voices are sometimes employed).

I. The opening verse is the longest and most fully developed as the soprano part carries the melody in sustained half notes and the voices beneath weave an ever-changing contrapuntal pattern. The intricate hallelujah is forceful and stimulating, at last acquiring speed with an alla breve beat.

> Christ lay in the bonds of death to redeem our sins. Now He is risen and gives us eternal life. Hallelujah!

II. This verse, unlike the rest, is oppressed by the spectre of death. The two voice parts echo the falling intervals, the accents of sorrow. Beneath them is a beautiful, flowing bass figure. The hallelujah close is short and does not dispel the sombre mood.

III. The spirit is lifted by an animated running figure from the violins as the tenors sing of the promise of redemption. As the form of Death appears (*"denn Tod's Gestalt"*) the music slows heavily for a moment but regains its pace with "its sting has gone," before a lively hallelujah.

IV. This again is an animated verse, rich in contrapuntal play. At *"ein Spott,"* a mockery of death, the voices fling the words back and forth with the confidence of scorn.

V. This is more in the nature of an accompanied aria, as if the priest were telling of the "Pascal Lamb." The vocal part has individual expression, especially where the voice drops at the word *"Tod"* to a low E-sharp, and rises at *"der Würger"* (the slayer) to a high D, held for four bars.

VI. The text is celebrational, and the music likewise. The accompaniment throughout has a striding dotted rhythm characteristic of Bach and, as Schweitzer has pointed out, associated with "solemn majesty."

VII. The chorale, according to custom, brings the conclusion, simply set and unadorned.

Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The Concertos

Mozart wrote 23 original piano concertos, mostly for his own use, the first in Salzburg, in 1773, the last in Vienna, in the last year of his life. The first five of the seven concertos for violin were composed in Salzburg in 1775. The concertos for solo winds were composed in each case for a special player. One for bassoon has survived, two for flute (one of these a revision of an oboe concerto); four for French horn, and one for clarinet.

The industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. The Concertos were written for the Archbishop of Salzburg — Mozart's patron and employer, and may or may not have been intended for the composer's own use; to play upon the violin at Court was one of his expected duties. The Fourth Concerto continues the mounting succession apparent in its three predecessors, with ampler periods, consistently greater invention, further integration of solo and tutti forces into a single discourse. This concerto rivals the Fifth in popularity. It seems to have been preferred by Mozart himself, for he refers to it in the letters as the "Strasbourg" concerto, and mentions having played it with success in Augsburg. The Andante cantabile is a great instrumental aria. The "Rondeau" is again light and humorous as if its composer delighted in sudden switches of subject and meter. It begins in a mincing French style as an Andante grazioso, which gives way twice to a brighter Allegro in 6/8, then to a little gavotte, and a peasant dance to a droning oboe. The 6/8 tempo

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CHARLES MUNCH, *Conductor*

BACH

SUITE NO. 3, IN D MAJOR

I. Overture
II. Air
III. Gavottes I and II
IV. Bourrée
V. Gigue

*BRANDENBURG CONCERTO NO. 6, IN B FLAT MAJOR, FOR STRINGS

I. Allegro
II. Adagio ma non tanto
III. Allegro

*BRANDENBURG CONCERTO NO. 2, IN F MAJOR, FOR TRUMPET, FLUTE, OBOE AND VIOLIN

I. Allegro
II. Andante
III. Allegro assai

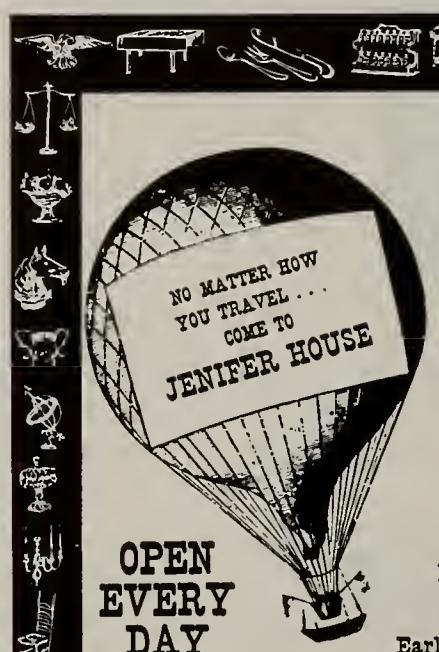
Trumpet: ROGER VOISIN *Oboe:* RALPH GOMBERG
Flute: JAMES PAPPOUTSAKIS *Violin:* RICHARD BURGIN

INTERMISSION

CANTATA NO. 4, "CHRIST LAG IN TODESBANDEN"

Sinfonia; Verse 1: Chorus
Verse 2: Soprano and Alto
Verse 3: Tenor
Verse 4: Chorus
Verse 5: Bass
Verse 6: Soprano and Tenor
Verse 7: Chorale

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ends the piece, but rather quietly, as if Mozart enjoyed depriving the virtuoso of the expected brilliant conclusion, or, if he himself were to be the soloist, fooling his audience. The Fifth Concerto, which also indulges in some amusing episodes in its finale, likewise ends with a whimsical bit of nothing.

The Piano Concerto in C minor, composed in 1786, and the Concerto in D minor, K. 466, are the only two in the minor. The minor mode was often for Mozart a signal for serious, even tragic matters. Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto; for the three which were to follow were to be a further refinement on what he had done.

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Friday Evening, July 15, at 8:30

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MOZART

SERENADE NO. 6 (SERENATA NOTTURNA), IN D MAJOR, K. 239

I. Marcia: Maestoso
II. Minuetto
III. Rondeau: Allegretto

SINFONIA CONCERTANTE, FOR OBOE, CLARINET, HORN AND BASSOON, K. 297b

I. Allegro
II. Adagio
III. Andantino con variazioni

Oboe: RALPH GOMBERG *Horn:* JAMES STAGLIANO
Clarinet: GINO CIOFFI *Bassoon:* SHERMAN WALT

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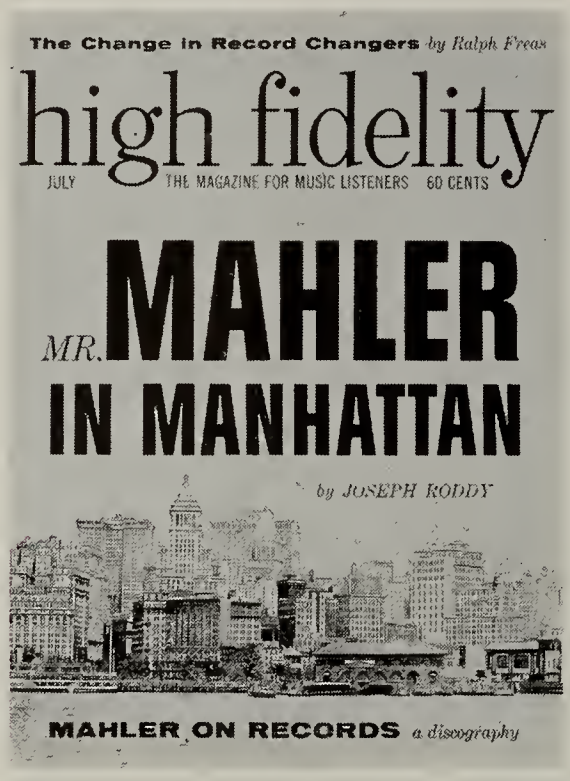
DIVERTIMENTO IN D MAJOR, FOR STRINGS, K. 136

I. Allegro
II. Andante
III. Presto

SYMPHONY NO. 41, IN C MAJOR, "JUPITER," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

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Serenade No. 6 (Serenata Notturna), in D major, K. 239

The *"Serenata Notturna"* (composed in 1776) was scored for two groups, the first consisting of two solo violins, viola and bass; the second, a larger string body, with drums. It is thus an approximation of the traditional concerto grosso, so far as the distribution of instruments is concerned — a concertino and concerto grosso. Their use is different — Mozart never indicated a clavier in this department of his music. One can imagine the two groups placed separately, to give novelty and effect to their ceremonial measures. The group of soloists takes the lead, and the larger group, with the pomp of drums, joins them to complete each phrase. The larger group is therefore almost never heard alone. The piece is necessarily short, since this scheme excludes development.

Sinfonia Concertante in E-flat, for Oboe, Clarinet, Horn, Bassoon, with Orchestra, K. 297B *(App. 9)*

Composed in Paris between April 5 and 20, 1778, the score of this work disappeared without performance. A copy was found in the State Library in Berlin and was published in the collected edition of Mozart's works in 1886.

This music is the very definition of the title (which is more accurate than *"Konzertantes Quartett"* as it was first published). Like the *Konzertante Sinfonie* for Violin and Viola (K. 364), it is symphonic in its expanse, in the character of the development. At the same time it is a concerto grosso by the setting of the solo quartet, which is a sort of concertino against orchestral tutti. The quartet is a unified group rather than a succession of soloists — a *Harmoniemusik,* where the individual voices are alternated, blended, interlaced, backed by the accompanying orchestra or relieved by the predominant string tone of the tutti. Only in the adagio, where the melodic line is lengthened in time, does each soloist have his extended phrase while accompanied by his fellows.

Divertimento in D major for Strings (K. 136)

This is the first of three "Divertimentos" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand — in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the complete B. and H. edition. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Or Mozart may have intended them for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla.* He could



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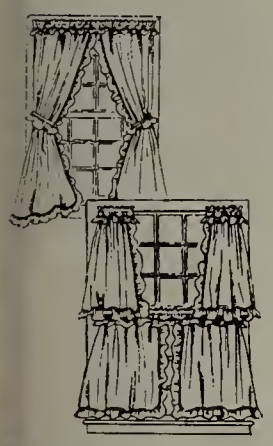
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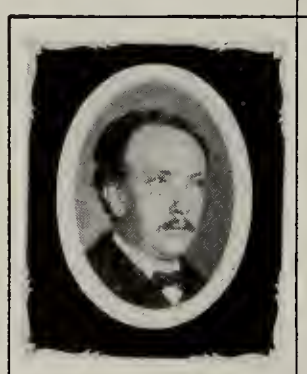
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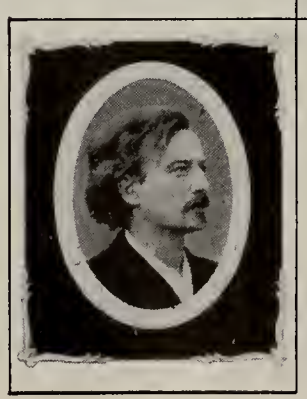
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MOZART

Saturday Evening, July 16, at 8:30

EINE KLEINE NACHTMUSIK, K. 525

I. Allegro
II. Romanze: Andante
III. Minuetto: Allegretto
IV. Rondo: Allegro

PIANO CONCERTO NO. 24, IN C MINOR, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

Soloist: CLAUDE FRANK

INTERMISSION

LITANIAE DE VENERABILI ALTARIS SACRAMENTO, K. 243

Kyrie
Panis vivus
Verbum caro factum
Hostia sancta
Tremendum
Dulcissimum convivium
Viaticum
Pignus
Agnus Dei
Miserere

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Sunday Afternoon, July 17, at 2:30

SYMPHONY NO. 38, IN D MAJOR, "PRAGUE," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

VIOLIN CONCERTO NO. 4, IN D MAJOR, K. 218

I. Allegro
II. Andante cantabile
III. Rondeau: Andante grazioso

Soloist: JOSEPH SILVERSTEIN

INTERMISSION

SYMPHONY NO. 39, IN E FLAT MAJOR, K. 543

I. Adagio; Allegro
II. Andante con moto
III. Minuetto: Allegretto
IV. Finale: Allegro

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Brahms ..... Trio in A Minor Op. 114
Quincy Porter ..... Fantasy for Cello and Small Orchestra
Villa-Lobos ..... Concerto No. 2, Cello and Orchestra
KEITH WILSON, *Conducting*

TUE. JULY 19, 8 pm JULIUS BAKER, Flute

Poulenc ..... Sonata, Flute and Piano
Villa-Lobos ..... Choros No. 2, Flute and Clarinet
Stravinsky ..... Duo Concertante for Violin and Piano
Mozart ..... Haffner Serenade, Violin and Orchestra
Telemann ..... Suite for Flute and Strings
JACKSON WILEY, *Conducting*

TUE. JULY 26, 8 pm FERNANDO VALENTI, Harpsichord

Bach ..... Sonata 6, G Major, Violin and Clavier
Ingolf Dahl ..... Concerto a Tré, Violin, Clarinet, Cello
Mel Powell ..... Recitative and Toccata, Harpsichord
Schubert ..... Overture in Italien Style
Bach ..... Brandenburg No. 5
KEITH WILSON, *Conducting*

TUE. AUG. 2, 8 pm DAVID DAWSON, Viola

Beethoven ..... String Trio, Op. 9, No. 3
Bernard Heiden ..... Sonata for Viola and Piano
Mozart ..... Trio for Clarinet, Viola, Piano
Hindemith ..... Music of Mourning, Viola, String Orchestra
Schönberg ..... Accompaniment to a Cinetographic Scene
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have made this transformation according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year-old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has likewise a tenderness of sentiment, delicately expressed.

EINE KLEINE NACHTMUSIK, K. 525

(Composed in Vienna, August, 1787)

This work, written in the mature period of *Don Giovanni,* defies classification. The full Brietkopf and Härtel edition includes it among the string quartets, but it has nothing in common with Mozart's intricate quartet writing at that time. His catalogue indicates "bassi," in the plural, and the score has the indication "violoncello e contrabasso" for this part, which would make it a quintet for an orchestral group. Jahn referred to it merely as an "easy, precisely worked out, occasional piece." Its title would indicate a serenade, and an additional minuet, before the Romanze, has disappeared. But Mozart had written nothing in the nature of serenades or divertimentos since his serenade for wind octet in C minor, in 1782, and that work was in anything but the popular style. This "Night Music," a simple harmonic piece, reverts to earlier days. It was certainly not written for connoisseurs, nor, like the string quartets and string quintets of 1782, was it a project for performance by Mozart's more perceptive colleagues.

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"Litaniae de venerabili altaris sacramento," in E-flat major, K. 243

Four litanies by Mozart have survived: two Litaniae Lauretanae, to the text from the Marian Chapel at Loreto, and two sacramental litanies of which this is the last, written for Salzburg in 1776. These sacramental litanies were broader in effect, aiming at grandeur and brilliance. In the last, Mozart has developed the *Miserere* response on each occurrence, with electrifying results. The melody with which the chorus opens and closes the *Kyrie* returns as the final *Miserere* becomes a separate movement. The word permeates the fugal *Pignus* in a way which gives the whole a special chromatic character. The soprano in the *Dulcissimum convivium* embellishes the word at length, giving as much as eight bars to the third syllable, and the tenor in the *Panis vivus* almost equals her part. It is treated at length in numerous ways in the *Hostias,* notably with forte-piano chords on the first syllable.

This last litany has nine movements, some curious, some surpassingly beautiful. The *Panis vivus* is mostly an instrumental movement, favoring the tenor soloist at length with display passages. The *Tremendum,* utilizing a trombone choir and a dramatic violin accompaniment, is a milder forerunner of the corresponding movement in the *Requiem.* The *Viaticum* is a series of chorale phrases sung by the sopranos, to an accompaniment of pizzicato strings in the serenade tradition! The *Pignus* is a remarkable double fugue, instrumentally conceived. After the entrance of the second subject (following a chordal cadence on *"Miserere"*), the fugue becomes a complex, a close-knit thematic flow in which the sense of melody is never obscured. The nearest rival to this movement is the *Agnus Dei,* an ornate but expressive soprano solo, with a part for the instrument Mozart elsewhere neglected for solo uses — the violoncello.

The Symphonies

The last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively

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first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, boldly challenging the capacities of living performers and the comprehension of living listeners. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

SOLOISTS

CLAUDE FRANK, born in Nürnberg, Germany, in 1925 has made the United States his home and lived here since 1941. A student at the Berkshire Music Center in 1947, he was for a time active in choral conducting but, having studied with Artur Schnabel and taught in Rudolf Serkin's school at Marlboro, he has devoted his career to the piano. His tours of Europe and America included appearances with this Orchestra in Boston last season. JOSEPH SILVERSTEIN, born in Detroit in 1932, studied with Efrem Zimbalist, Joseph Gingold and Mischa Mischakoff. He played in the orchestras in Houston, Denver and Philadelphia before joining the Boston Symphony Orchestra in 1955. Entering the International Music Competition under the patronage of Queen Elizabeth of Belgium in May, 1959, he took the third prize and was the only United States born musician to reach the

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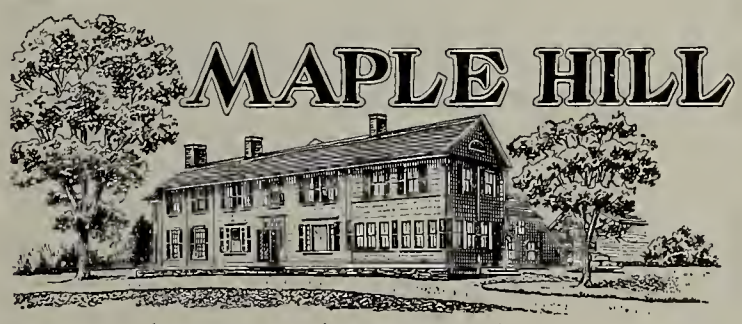
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On June 20, the Boston Symphony Orchestra arrived in Boston after having completed their extensive tour of Formosa, Japan, the Philippines, Australia and New Zealand. The tour was made in cooperation with the President's Special International Program for Cultural Presentations, administered by ANTA (American National Theatre and Academy). Twenty-two concerts in Japan were performed before audiences of more than 50,000 in cities on all four main islands of the nation. Thousands more heard the concerts by radio and television. Charles Munch invited Aaron Copland and Richard Burgin to conduct some of the concerts.

Signs of welcome and special banners greeted the Symphony's arrival in every city visited in the length and breadth of Japan. The members of the orchestra, the conductors and staff, were entertained and met with great hospitality everywhere. About the performances, the Japan *Times* of Tokyo voiced a general opinion: "Beyond all its virtuoso capabilities, the Boston Symphony Orchestra provides one of those all-too-rare exquisite, civilized pleasures of music-making on the highest spheres. In every respect, it is the most aristocratic, musically mature and technically distinguished of American symphonic ensembles."

"We have made many new friends," Charles Munch said in a special statement on behalf of the Orchestra. "The people of our nations have helped to prove once more that international understanding is strengthened through a mutual appreciation of music and the common language of art."

THE FROMM CONCERTS

The Fromm Music Foundation of Chicago, Paul Fromm, President, sponsors an extensive program of study and performance of contemporary music at Tanglewood under the supervision of Aaron Copland and the staff of the Composition Department. The public events made possible by the Foundation are the lecture-concerts, "Seminar in Contemporary Music," presented each Friday at 3:15 in the Chamber Music Hall and a concert of contemporary chamber music played by members of the Boston Symphony Orchestra in the Theatre-Concert Hall on Monday, August 1st, at 8:30. A special event this year will be a piano recital by William Masselos honoring Aaron Copland on his sixtieth birthday, in the Theatre-Concert Hall on Monday, July 18th, at 8.30, at which Copland's *Piano Fantasy*, *Piano Variations,* and *Piano Sonata* will be heard.

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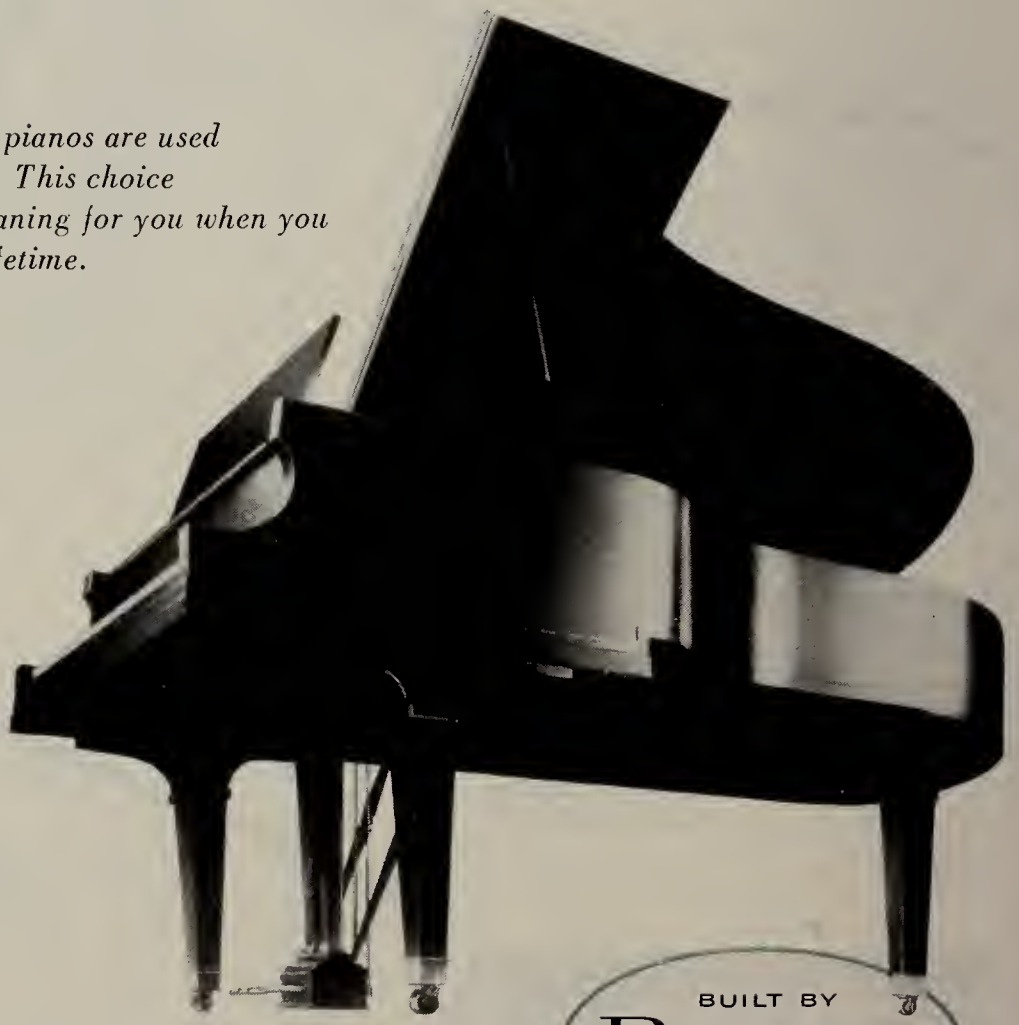


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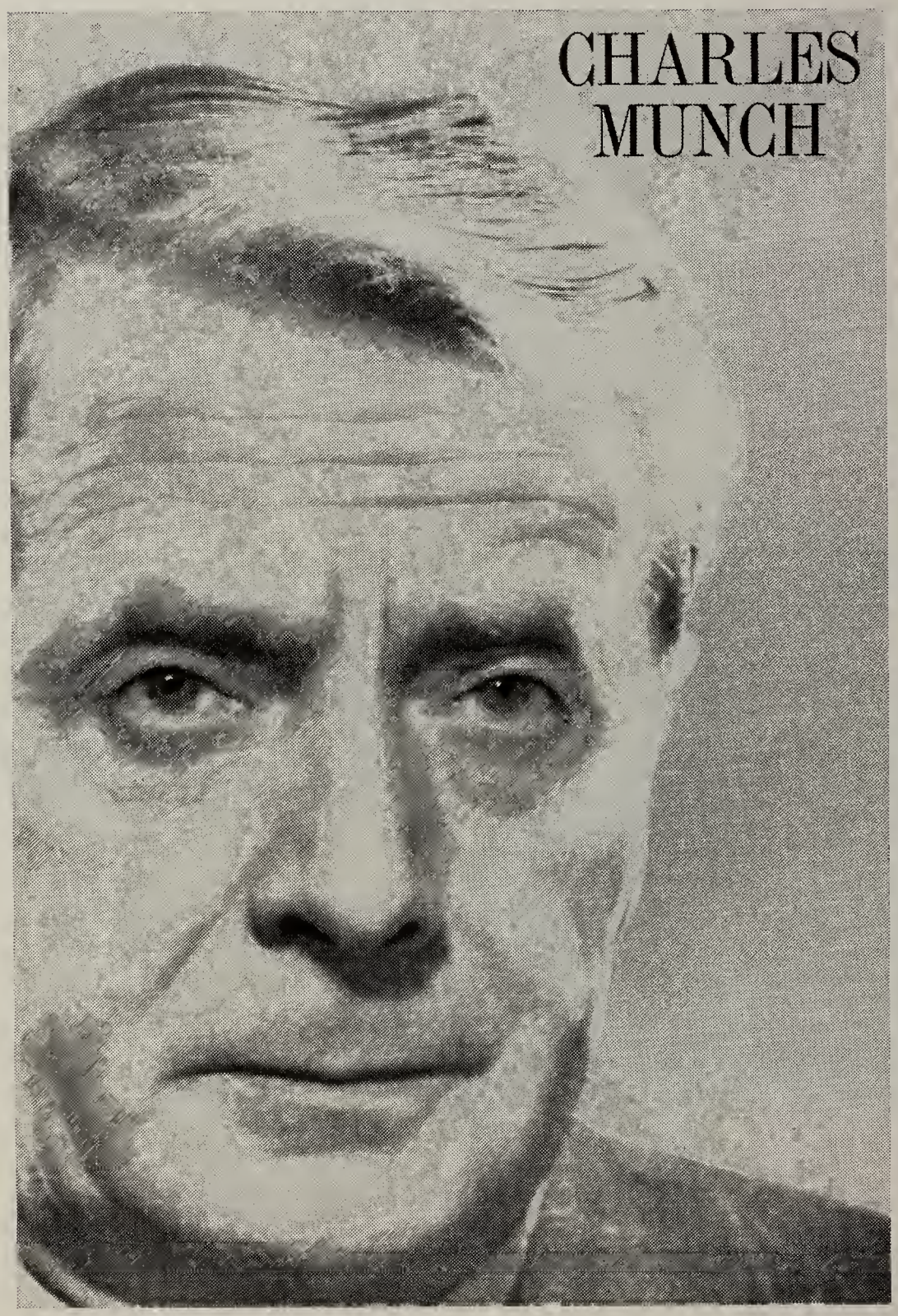
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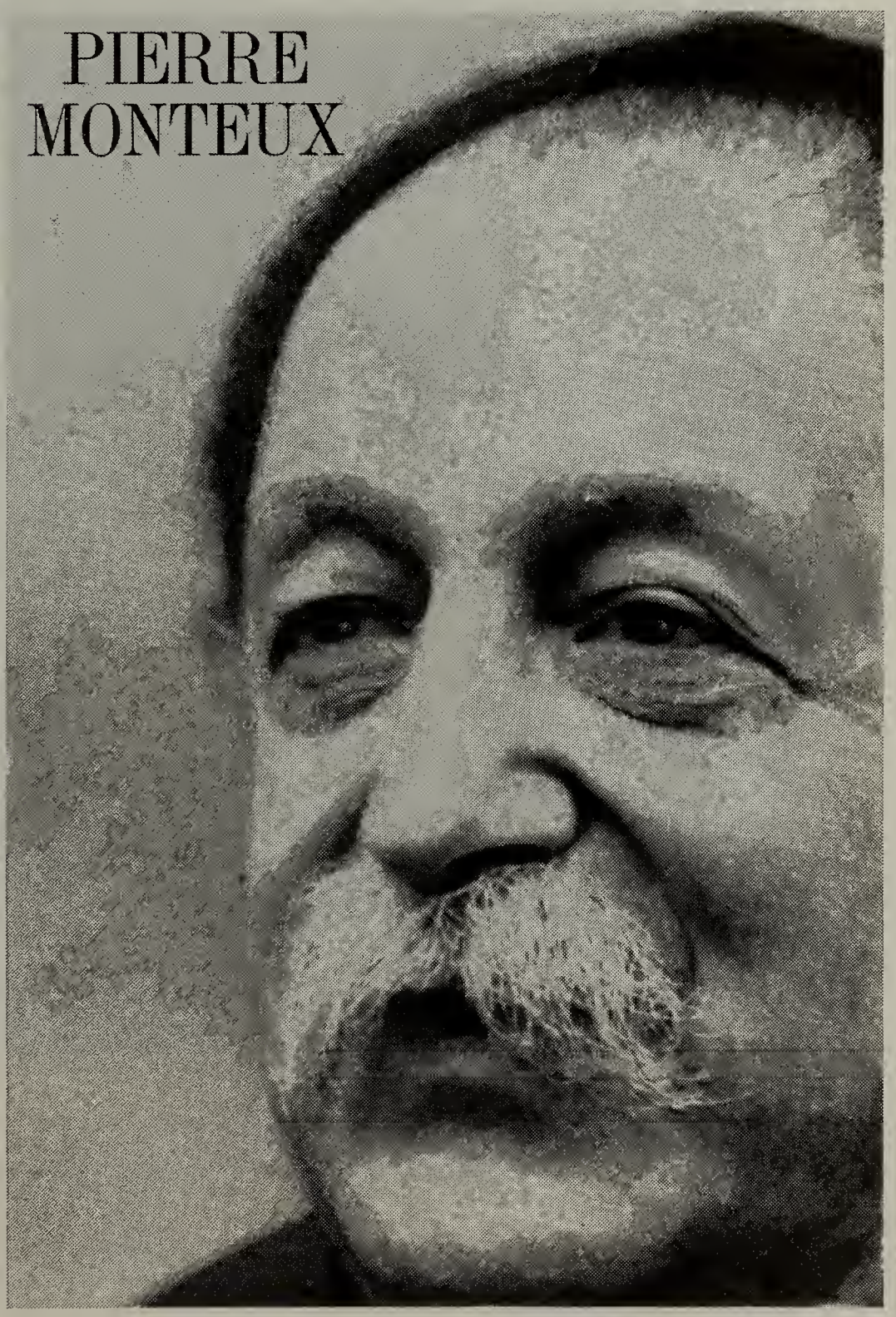
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Concert Bulletin, with historical and descriptive notes by

John N. Burk

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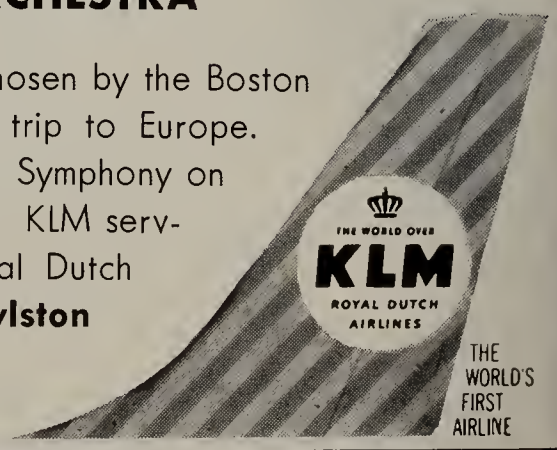
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Gabriel Fauré

Friday Evening, July 22, at 8:30

CHARLES MUNCH, *Conductor*

BEETHOVEN . . . . . .*Symphony No. 3, in E flat major "Eroica," Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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FAURÉ . . . . . Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, Op. 48

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
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Program Notes

Friday Evening, July 22

SYMPHONY NO. 3 IN E FLAT, "EROICA," OP. 55
LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805.

Those who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased

his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

Requiem, Op. 48 — Gabriel Fauré

Born in Pamiers (Ariège), France, on May 12, 1845; died in Passy, on November 4, 1924

Fauré composed his Requiem in 1887. It was performed at the Church of the Madeleine, where Fauré was organist, in January, 1888.

..

Introit and Kyrie.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison.

(*Molto largo* followed by *andante moderato.* At first the tenors are heard in unison. The Kyrie is written in four voice parts, with accompaniment mostly of strings.)

Offertorium.

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis, ne absorbeat tartarus. O Domine Jesu Christe, Rex gloriae, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

(*Adagio.* The baritone solo succeeds the mixed chorus as he sings the Hostias, *andante moderato.* The chorus brings the close in the original tempo.)

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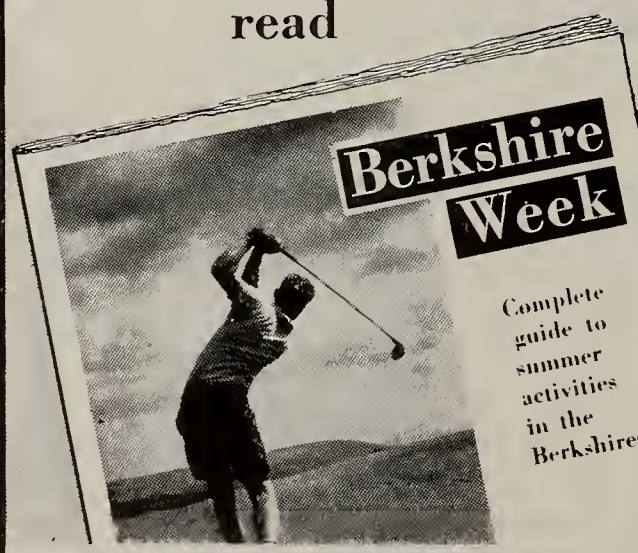
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SANCTUS.

Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

(*Andante moderato.* The Sanctus is written *pianissimo* even at the *Hosanna in excelsis,* until its repetition *fortissimo* by the men's voices.)

PIE JESU.

Pie Jesu Domine, dona eis requiem, dona eis sempiterna requiem.

(*Adagio.* Soprano solo with subdued orchestral accompaniment.)

AGNUS DEI.

Agnus Dei qui tollis peccata mundi: dona eis requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Andante.* Tenors in alternation with the four part chorus.)

LIBERA ME.

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae, dies illa, dies magna, et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Moderato.* Baritone solo followed by the full choir.)

IN PARADISUM.

In paradisum deducant angeli tuo adventu, suscipiant te martyres et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiant et cum Lazaro quondam paupere requiem aeternam habeas.

(*Andante moderato.* Sopranos in unison followed by the mixed chorus. The accompaniment is for muted strings with organ and harps. The ending is *pianissimo.*)

THE RELIGIOUS MUSIC OF GABRIEL FAURÉ
NADIA BOULANGER

(The following is a quotation in part from the contribution of Nadia Boulanger to the "Gabriel Fauré" number of *La Revue Musicale,* 1922.)

"Inner gifts, exceptional ones, determined the career of Gabriel Fauré — the balance between sensibility and reason has made its beauty. Marvelously simple, quite without concession, untroubled, it has unfolded in well-ordered fashion, affording to those who were willing to see and understand, the purest example of a fine, fecund, and serene life in art. He made no explicit avowal of a weight of grief, nor even hinted it, and this reticence is the more cherishable in an age which is too eager to spread its troubles before the world and divulge its states

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of soul. But it is impossible to doubt for an instant that the musician who wrote the *'Élégie,'* the Andante of the First Quartet, *'Prison,'* and so many other moving pages, has not known suffering. Whether life taught it to him or his genius divined it, we need never know, but one conclusion is inescapable: all was tempered in his work by the incomparable sense of order which constitutes its greatness and its lasting quality. His power, free of affectation or roughness, charms, dominates, takes possession — his originality, without resort to strategy, revolution, or noise, innovates, renews, builds. His music is inwardly moving; without pose, vain exclamations or outcry, it ponders, loves, and suffers.

"In addition to absolving and sustaining us, the Church can judge and condemn. That side of it the master has never expressed, beyond bare textual obligations. He seems to have conceived religion rather in the manner of St. John or St. Francis of Assisi than St. Bernard, or Bossuet. He looks for and finds in it a source of love and not of fear. This must be accepted if he is to be understood. The religious voice of the musician seems to interpose between Heaven and mankind: generally peaceful, quiet, and fervent, it is grave at times, and sorrowful. Menacing or dramatic — never. Liberated from an excess which would be inappropriate and undesired, it moves with devotion and tenderness in a demure quiet, as if incense-laden. Almost impersonal, it reaches the point of being no more than a living part of the Church. Yet it is neither weak, nor less representative of its creator than its lay sisters which it strangely resembles. When his voices are combined, they vivify the great vaults of our Gothic cathedrals; when they sing separately, one is moved to think of the elect of Bourges, of the little saint long and slim one sees at Chartres, the gentle and smiling angels of Rheims, certain buildings of our old French school, frescoes of Fra Angelico. Yet it is true that at the moment itself, one can be conscious of nothing but their pure musical beauty. . . .

"The Requiem is not only one of the greatest works of Gabriel Fauré, but also one of those which do most honor to music and thought. Nothing has been written which is purer, clearer in definition. I shall be forgiven for refraining from an analysis which must pause before every measure if an attempt were made to capture all its points; moreover, this Mass for the dead, so especially conceived, carries with it a feeling of its own which renders technical terms futile. Certainly his musical web, his architecture, his reason and order, are the essential causes of his sovereign beauty, as one could demonstrate with a joy, a pride, and a respect for all the minutiæ of his workmanship. But it is where these attributes end, admirable as they are, that the real Requiem begins. No exterior effect alters its sober and rather severe expression of grief, no restlessness troubles its deep meditation, no doubt stains its spotless faith, its

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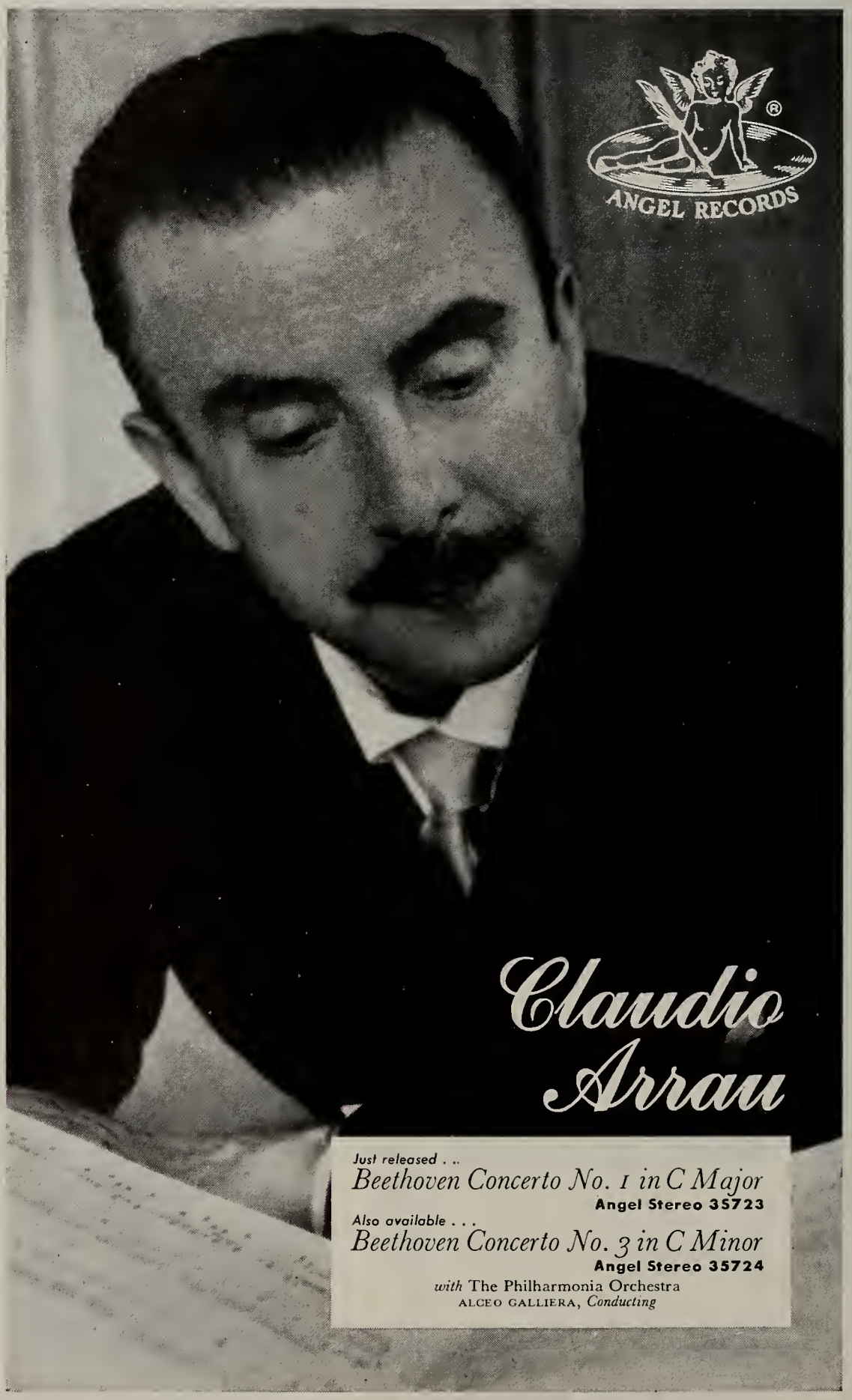
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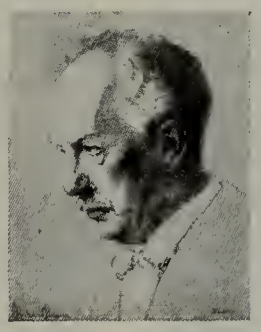


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Saturday Evening, July 23, at 8:30

PIERRE MONTEUX, *Conductor*

CHERUBINI . . . . . Overture to "Anacréon"

BEETHOVEN . . . . . Concerto for Pianoforte, No. 5, in E flat major, "Emperor," Op. 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

Soloist: CLAUDIO ARRAU

INTERMISSION

RESPIGHI . . . . . "Fountains of Rome," Symphonic Poem

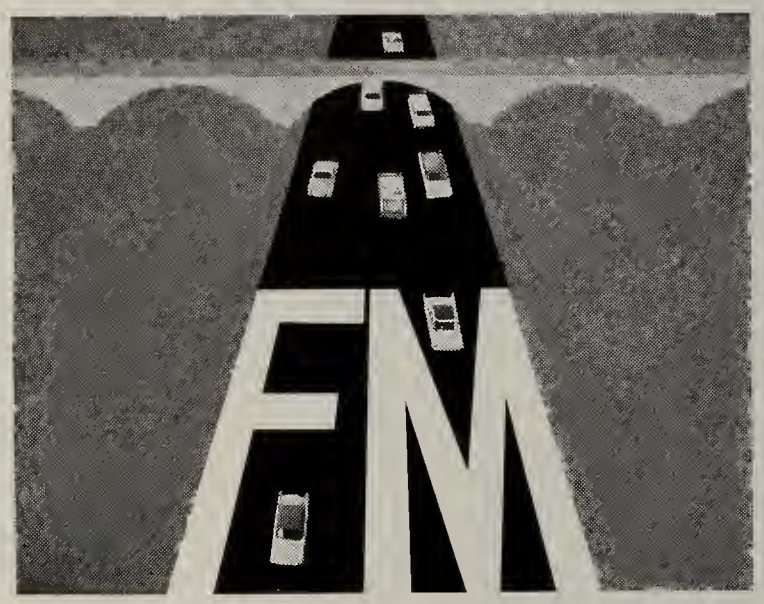
I. The Fountains of Valle Giulia at Dawn
II. The Triton Fountain in the Morning
III. The Fountain of Trevi at Midday
IV. The Villa Medici Fountain at Sunset

(Played without pause)

STRAUSS . . . *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner — in Rondo form, Op. 28

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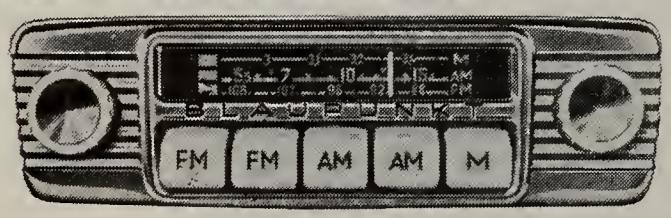


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All is truly captivating, and marked with the hand of a master. Everything is usual; but with an alteration, a passing note, some special inflection of which he has the secret, Gabriel Fauré gives a new and inimitable character to all that he touches. The end with its linked chords, descending in double measures, strangely recalls an adorable *Agnus Dei* in G major, by Claudio Monteverdi.

" 'The artist must love life, and show us that it is beautiful. Without him, we would doubt.' All that Gabriel Fauré has touched he has sensitized and made cherishable. If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity which he has made for us."

Charles Maurras wrote in his Ode to Minerva:

"Work may vary, but your worker deals with eternity. His efforts, as touched with facility, attain grace, and his pleasure, infused with nobility, becomes a virtue. At peace with himself, or rather oblivious of himself, the man that you beguile gives himself to the passing hours without the prick of trouble."

Saturday Evening, July 23

OVERTURE TO THE OPERA-BALLET, "ANACRÉON"
LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Anacréon or *L'Amour fugitif,* text by R. Mendouze, was first produced at the *Opéra* in Paris, October 4, 1803.

The Greek lyric poet who praised love and wine has been celebrated by other composers than Cherubini: Rameau, Raymond, Grétry (*Anacréon chez Polycrate*) and Méhul are among the list. Well known is *Anakreons Grab,* the song of Hugo Wolf on Goethe's text.

The knowledge of Anacreon is largely legendary and has come down to us through the mention of him by contemporary writers and through a few of his verses, some of which have survived by quotation in the works of others and some of which have probably been falsely attributed to him. He was born about 560 B.C. at Teos, an Ionian city on the coast of Asia Minor. When his country was threatened by the invading Persians under Cyrus he took part in the fighting, but by his own admission dropped his shield and fled, perhaps realizing the wisdom of saving his far greater accomplishment upon the lyre to delight his fellow men. He made his way to Samos and the court of Polycrites, a "tyrant" of the more benevolent sort. There he was treated with much favor by virtue of his poems in praise of this monarch. Herodotus tells us that Anacreon was allowed to sit in the royal chamber when the embassy from the Persian king was given audience. When Polycrites died Hipparchus, then ruler at Athens, sent a galley of fifty oars to bring

Anacreon as an ornament of his court. When Hipparchus was assassinated Anacreon apparently returned to Teos for his remaining years, which if Lucian is correct came to 85. Because Anacreon wrote much poetry in praise of Eros and Bacchus, the story grew that he lived accordingly in the delights furnished by those gods. This cannot be assumed for he also wrote hymns to Artemis and other deities of more reputable associations. Pliny was the originator of the much-quoted anecdote that his death was caused by choking on a grape seed. The Encyclopedia Britannica draws stiffly aloof from this story as having "an air of mythical adaption to the poet's habits which makes it somewhat apocryphal." Athenaeus protests that Anacreon must at least have been sober in his moments of creation and joins Horace in repudiating "the brutal characteristics of intoxication" as fit only "for barbarians and Scythians."

Many versions about the delights of drinking were attributed to Anacreon and translated by such poets as Abraham Cowley and Tom Moore in seventeenth-century England, but their authenticity is now seriously questioned. Lyrical pieces of this sort were called *Anacreontics.* The source of the tune of *The Star-Spangled Banner* was a drinking song of this period addressed "To Anacreon in Heaven." The music was composed by John Stafford Smith (1750-1836[?]).

The opera-ballet by Cherubini which Mendouze first intended to call *"Anacréon chez lui"* was produced in revolutionary Paris, whereby the composer was referred to as "Citoyen Cherubini," the librettist as "Citoyen Mendouze," the choreographer as "Citoyen Gardel." Although Cherubini had written nineteen operas and enjoyed considerable success this one was not well received. According to Castil-Blaze the first audience balked at the absurd plot and at the point when Anacreon addressed one of his odalisques as *"esclave intéressante,"* interrupted the performance with derisive laughter for several minutes. The opera has never fared well, but its overture has enjoyed for many years a lusty survival.

Concerto for Pianoforte, No. 5, in E flat Major, "Emperor," Op. 73
Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809.

The first Viennese performance of the Concerto, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown. The assemblage at this concert, probably in the



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Sunday Afternoon, July 24, at 2:30

CHARLES MUNCH, *Conductor*

DELLO JOIO . . . . . Variations, Chaconne and Finale

MENDELSSOHN . . . . . *Concerto for Violin and Orchestra, in E minor, Op. 64

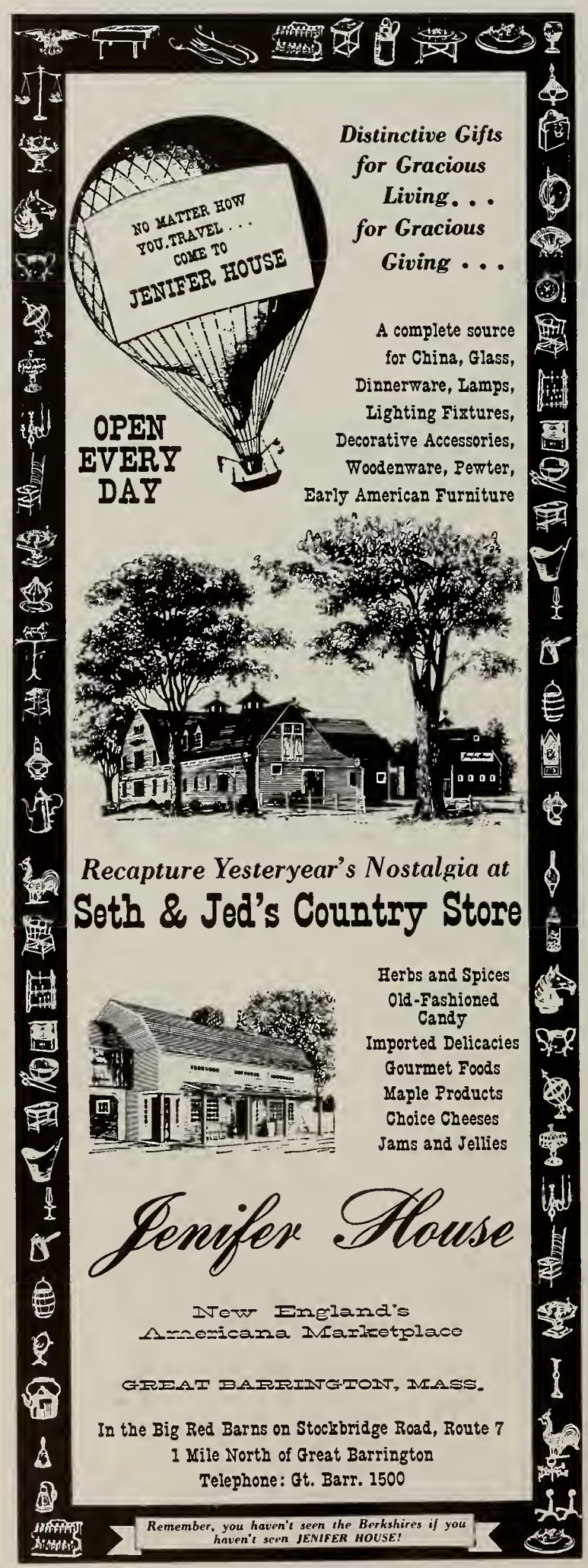
I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

Soloist: JAIME LAREDO

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro



mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major Concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."

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theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Woodwinds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

"Fountains of Rome," Symphonic Poem
Ottorino Respighi

Born in Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

Respighi composed the *"Fontane di Roma"* in 1916. The work had its first performance in Rome under Toscanini's direction, February 10, 1918.

The fountains named in the four movements are as follows:

La fontana di Valle Giulia all' alba.
La fontana del Tritone al mattino.
La fontana di Trevi al meriggio.
La fontana di Villa Medici al tramonto.

The score carries the following description:

In this Symphonic Poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.



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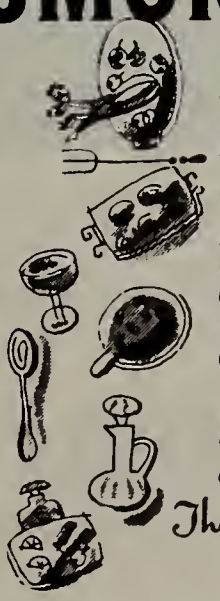
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"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner — in Rondo Form," for Full Orchestra, Op. 28
Richard Strauss

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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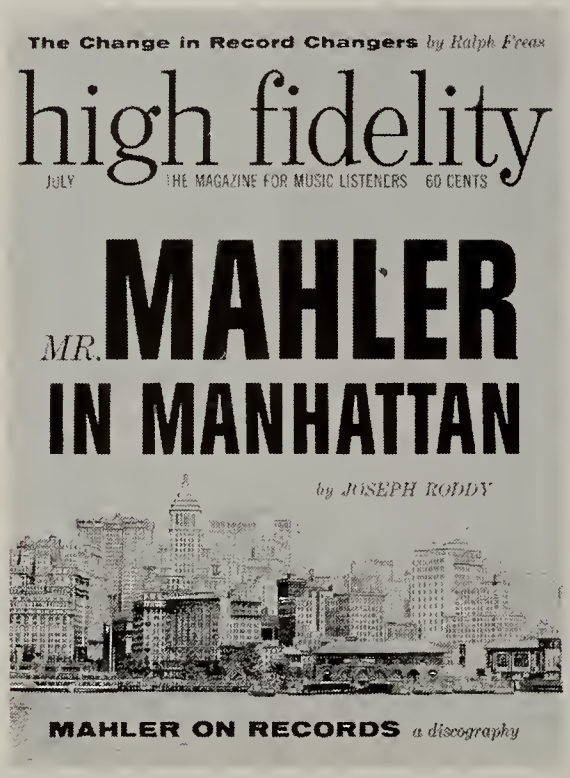
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Sunday Afternoon, July 24

Variations, Chaconne and Finale
Norman Dello Joio

Born in New York, January 24, 1913
Composed in Wilton, Conn., during the summer of 1947.

A liturgical theme is the basis of the work. This these is derived from the *Kyrie* in the Gregorian *Missa de Angelis.*

It is not only varied in the first movement, but introduced in different form in the second and third. The composer points out that "the first movement comprises a set of six variations that follow a simply harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic outline of the first four notes of the Gregorian theme. In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

Concerto in E minor for Violin, Op. 64
Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845. Niels W. Gade conducted.

It was in 1844, three years before his death, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve — symphonies and operas included — and for the most part never published. Among the many accomplishments of the young Felix were the violin and the viola, although the piano remained his chosen instrument.

The violinist proceeds at once with the songful main theme, to an accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment



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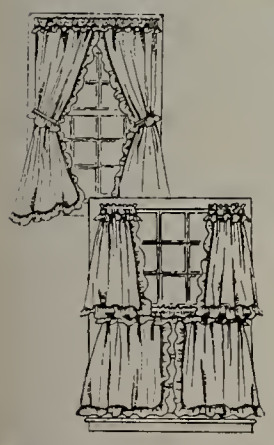
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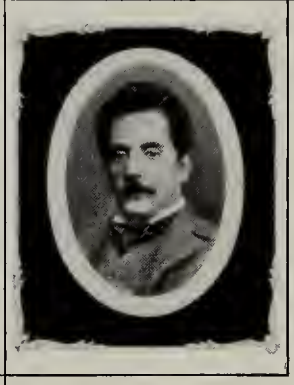


Victor Herbert
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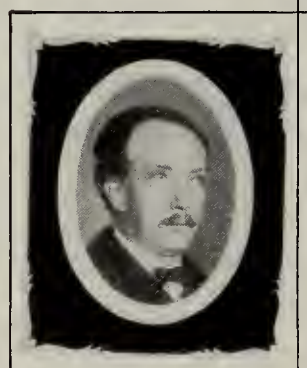
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U. S. Debut

Giacomo Puccini
"Girl of the Golden West"

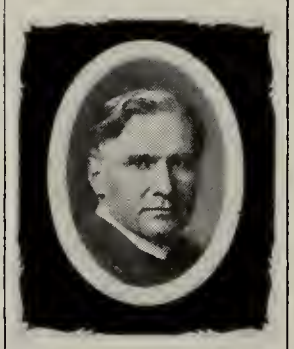


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which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration.

Symphony No. 5, in C minor, Op. 67
Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807.

It is a mistake to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. Two sections of melody recur regularly with varying ornamental accompaniment in the strings, but the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the

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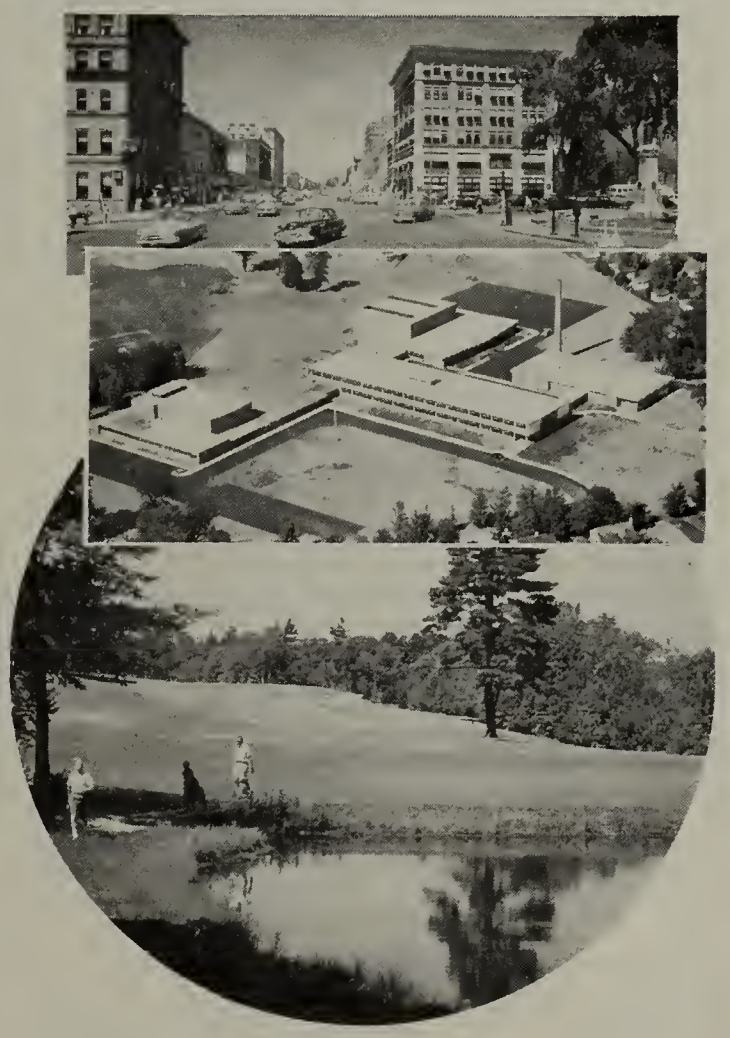
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Quincy Porter ..... Fantasy for Cello and Small Orchestra
Villa-Lobos ..... Concerto No. 2, Cello and Orchestra
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TUE. JULY 19, 8 pm JULIUS BAKER, Flute

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Villa-Lobos ..... Choros No. 2, Flute and Clarinet
Stravinsky ..... Duo Concertante for Violin and Piano
Mozart ..... Haffner Serenade, Violin and Orchestra
Telemann ..... Suite for Flute and Strings
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TUE. JULY 26, 8 pm FERNANDO VALENTI, Harpsichord

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Ingolf Dahl ..... Concerto a Tré, Violin, Clarinet, Cello
Mel Powell ..... Recitative and Toccata, Harpsichord
Schubert ..... Overture in Italien Style
Bach ..... Brandenburg No. 5
KEITH WILSON, *Conducting*

TUE. AUG. 2, 8 pm DAVID DAWSON, Viola

Beethoven ..... String Trio, Op. 9, No. 3
Bernard Heiden ..... Sonata for Viola and Piano
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principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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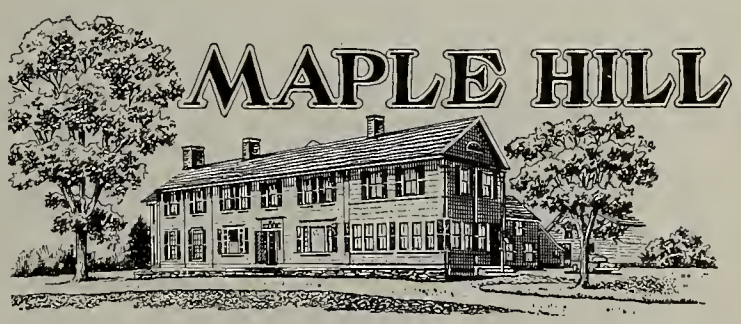
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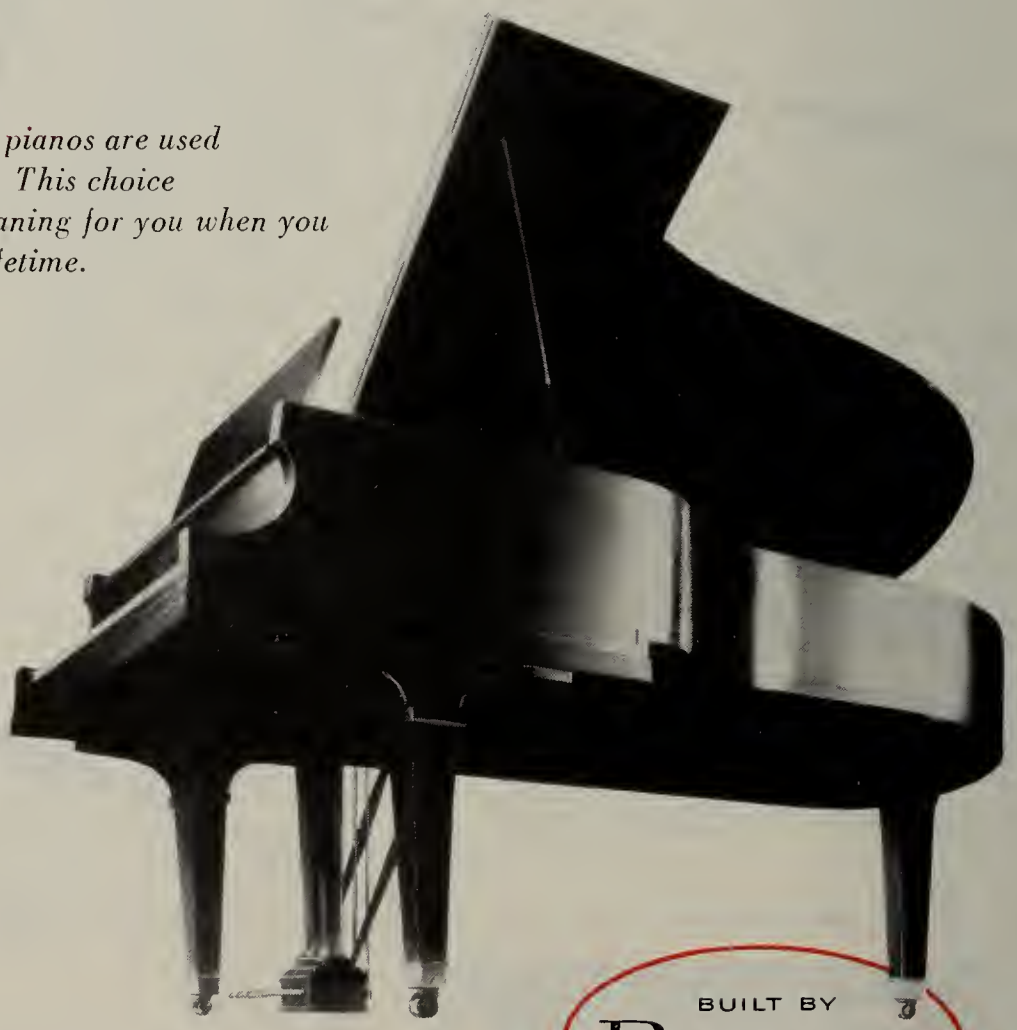


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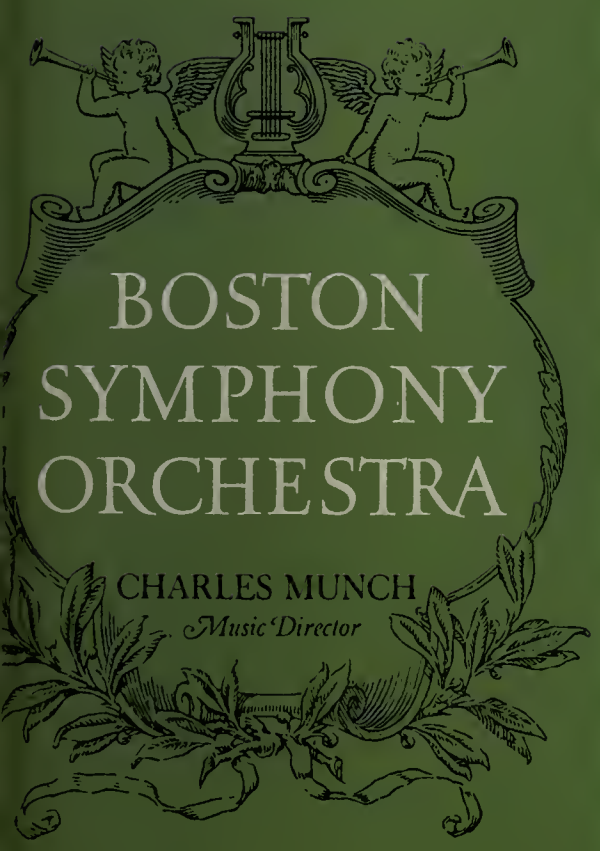
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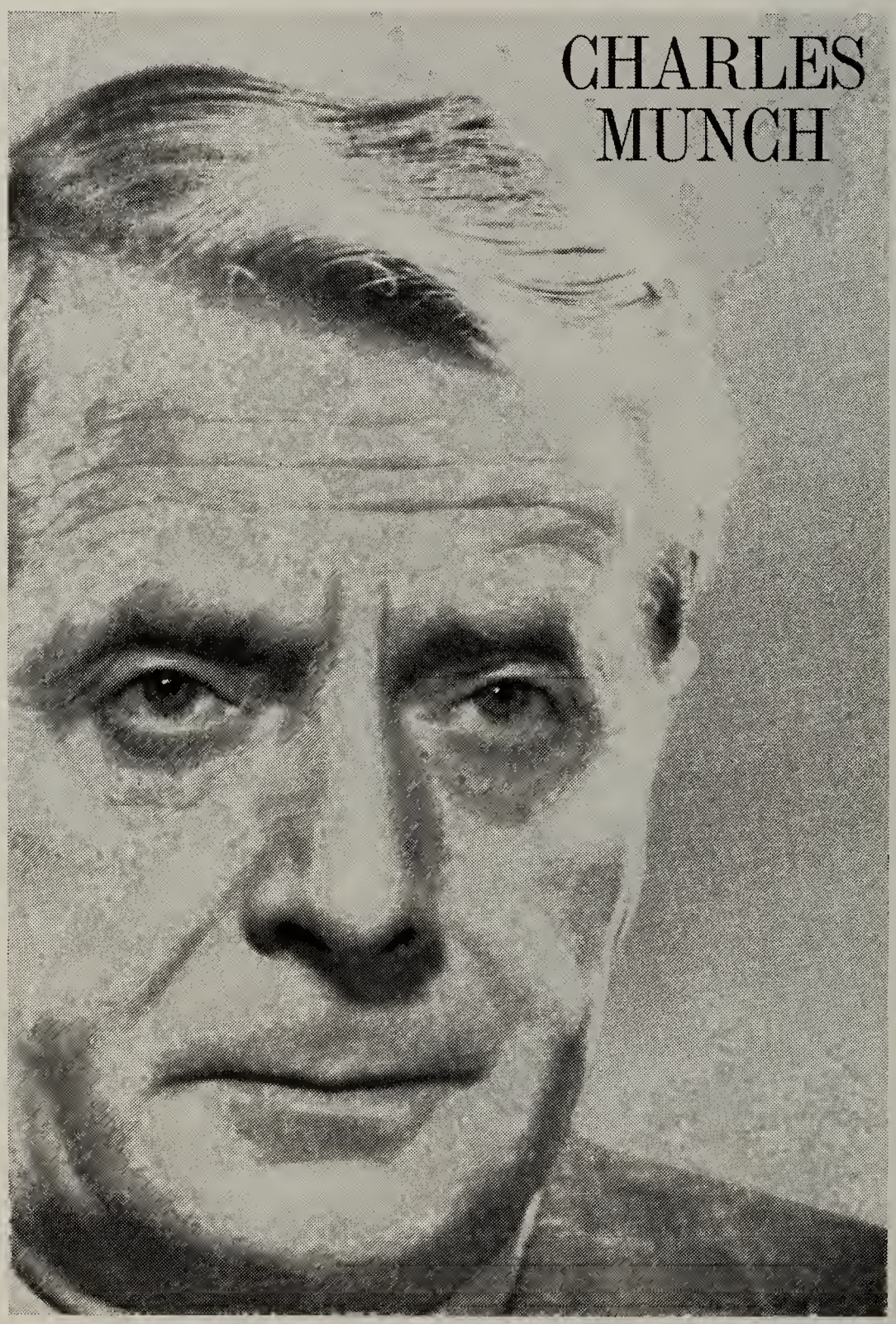


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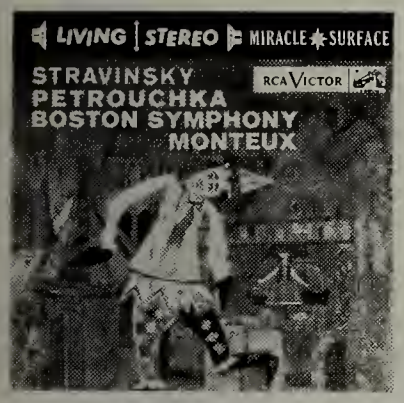
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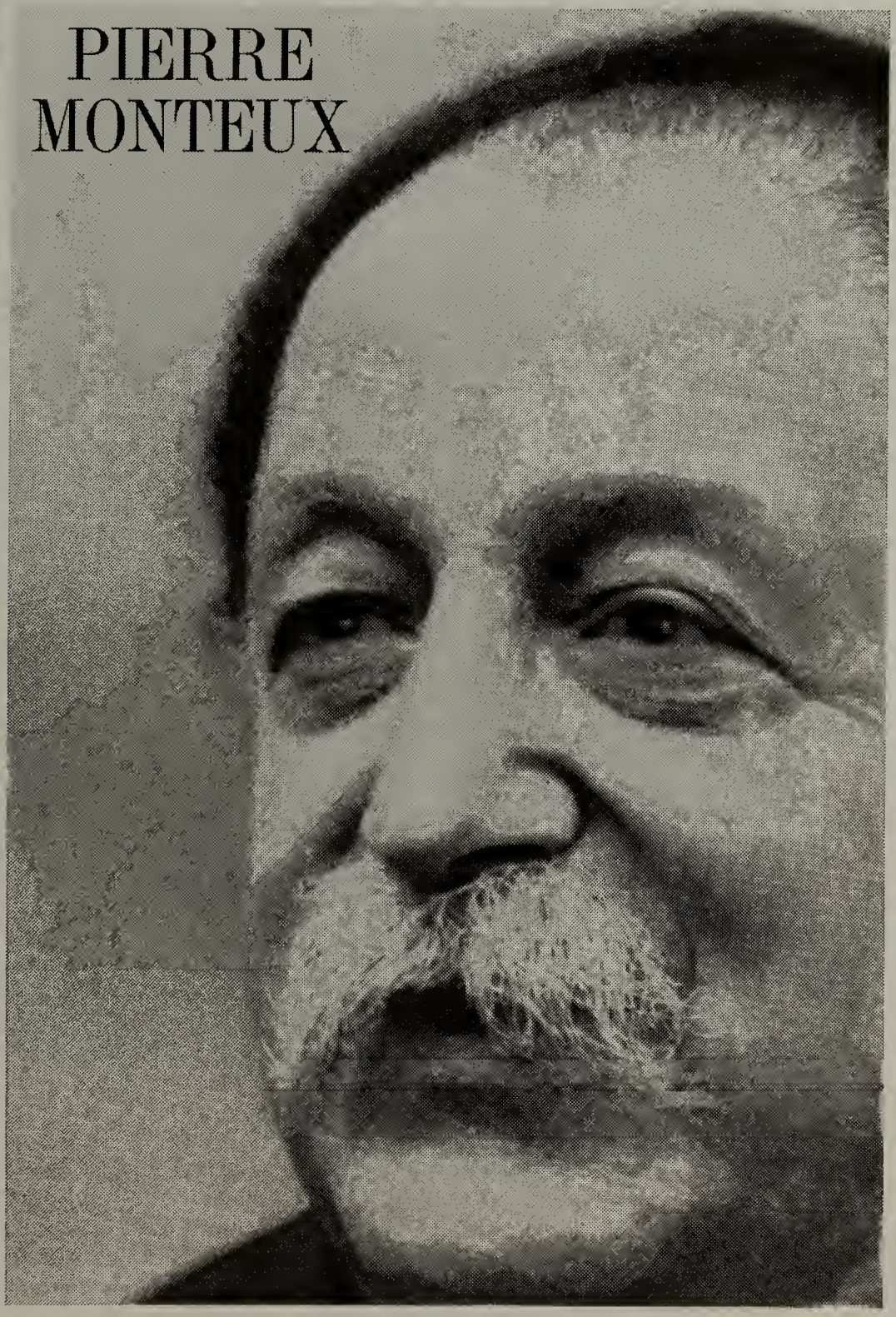
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FOURTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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BOSTON SYMPHONY ORCHESTRA



Friday Evening, July 29, at 8:30

CHARLES MUNCH, *Conductor*

STRAVINSKY . . . . . "Jeu de Cartes" ("Card Game,")
Ballet in Three Deals

KHRENNIKOV . . . . . Symphony No. 1, Op. 4

I. Allegro non troppo
II. Adagio
III. Allegro molto

INTERMISSION

RACHMANINOFF . . . . *Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

Soloist: BYRON JANIS

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Program Notes

Friday Evening, July 29

"JEU DE CARTES, *Ballet en trois donnes*"
IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet the "Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography; Mr. Stravinsky conducted.

When Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *"Chiffres dansants"* not unlike Schumann's *"Lettres dansantes."* The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

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Introduction	Introduction
Pas d'action	March
Dance of the Joker	Variations of the four Queens
Little Waltz	Variation of the Jack of Hearts and Coda
	March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

Symphony No. 1, Op. 4
Tikhon Khrennikov

Born in Elets, Russia, June 10, 1913

Khrennikov composed his first symphony between 1933 and 1935. It was first performed on October 10, 1935, in the Great Hall of the Moscow Conservatory, George Sebastian conducting. The score is dedicated to Dmitri Shostakovitch.

Tikhon Khrennikov began composing at an early age and wrote his first symphony, together with other scores, when he was still a student. He was then twenty-two years old.

There is no scherzo in this three-movement symphony, but the finale, as George H. L. Smith pointed out in his analysis of the Symphony in the programs of the Cleveland Orchestra, "combines the elements of scherzo and finale into a single movement.

"I. Allegro non troppo, B-flat minor, 4/4. The principal subject is announced by a solo bassoon, and repeated by oboe and clarinet in octaves. Transitional material leads to a more lyric theme, first sung by clarinet, then by violins in octaves. The graceful third theme is announced in D major by the violins and repeated in that key by piccolo and clarinet in octaves. These themes are developed artfully. There is an astonishing climax. The recapitulation is abbreviated to little more than a reminiscence of the opening of the movement.

"II. Adagio, E minor, 2/2. The slow movement is based on the melancholy song sung by the violins at the outset, and the long-breathed melody of the clarinet, heard shortly after. The brass instruments take up the clarinet melody and it is developed to a climax of throbbing intensity, which gradually dies away to a whispered close.

"III. Allegro molto, B-flat minor, 6/8. The vivacious chief theme is announced by the clarinet and developed by the strings. The clarinet also brings forward a quiet contrasting theme over an ostinato of lower strings and the tremolo of the timpani. The mood of the movement gradually changes, the lilting 6/8 rhythm shifting to a sober 4/4, and the serious themes of strings and wood wind are developed at length. There is a return to the 6/8 rhythm, and now it is the turn of the opening themes to generate a climax with the full clamor of brass and percussion."



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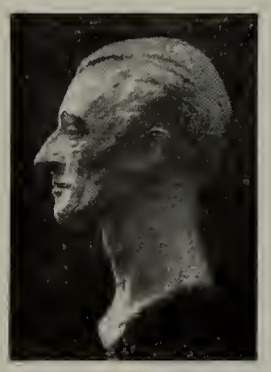
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BERLIOZ . . . . . *Fantastic Symphony, Op. 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

PISTON . . . . . *Symphony No. 6

I. Fluendo espressivo

II. Leggerissimo vivace

III. Adagio sereno

IV. Allegro energico

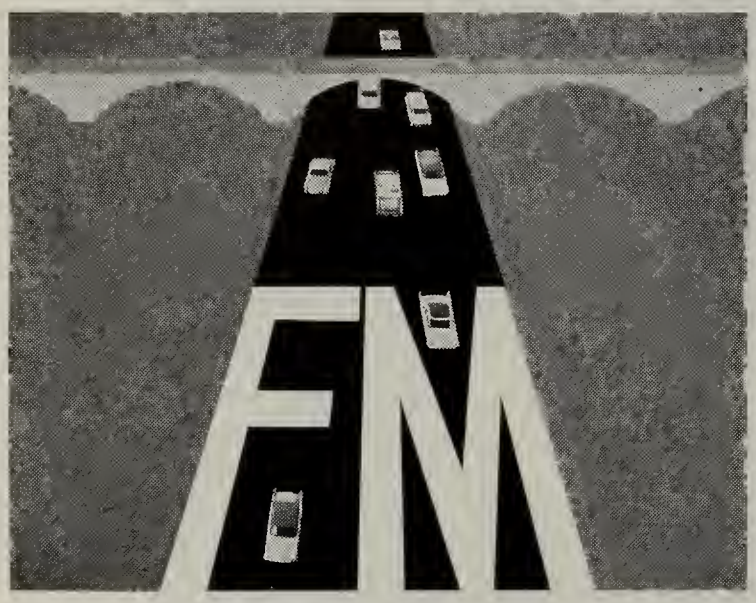
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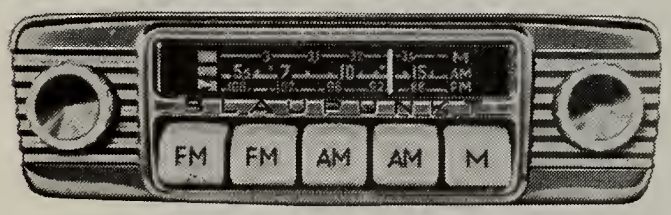


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Concerto for Pianoforte No. 3, in D minor Op. 30

Sergei Rachmaninoff

Born at Onega in the government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

Rachmaninoff wrote four concertos for the pianoforte. The Third of these belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.* Rachmaninoff has this to say about the tour in his "Recollections"

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform "The Isle of the Dead" with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programs. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

* Rachmaninoff played his Second Concerto with the orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.

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Saturday Evening, July 30

Fantastic Symphony (Symphonie fantastique), Op.14a
Hector Berlioz

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

There have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an oversimplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio*). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and redrafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage



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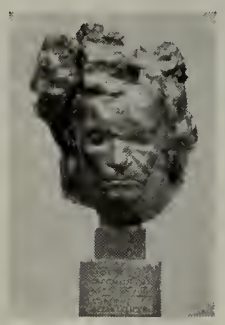
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MOZART . . . Symphony No. 35, in D major, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

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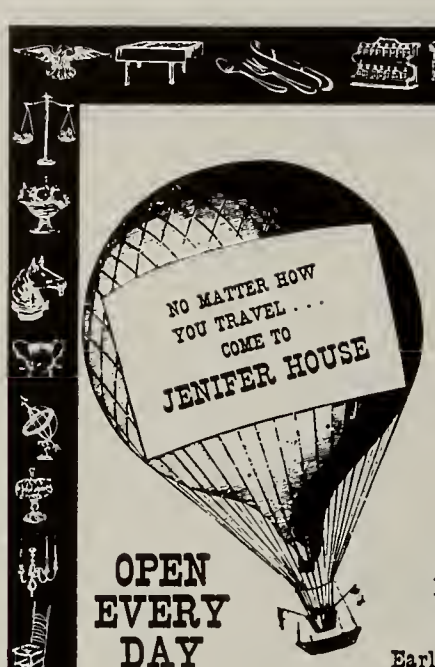
BEETHOVEN . . . . *Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode to Joy, Op. 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace; Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
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figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun* brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary æsthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was

* *Berlioz and the Romantic Century,* 1950.

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not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *fantastique.*

Symphony No. 6
Walter Piston

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25, 1955. The Symphony has been performed on tour in the United States, Europe, and the Far East.

In answer to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explana-



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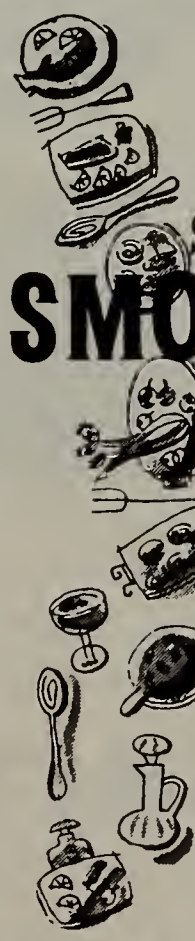
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tion. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second, a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

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Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907 is indeed correct, *Daphnis et Chloe* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was consider-



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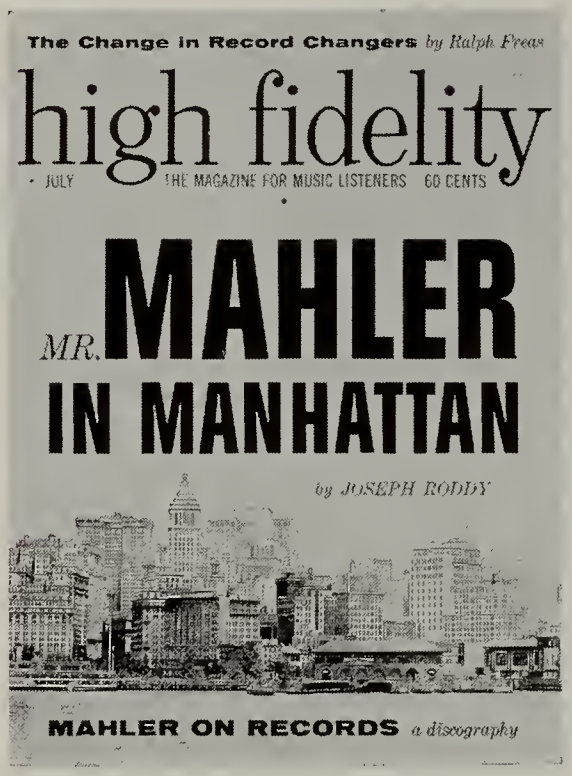
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able dissension within the Ballet Russe at the time.

The story comes from a document of ancient Greece, and is attributed to the sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

Sunday Afternoon, July 31

Symphony No. 35, in D major "Haffner," K. 385

(Composed in Vienna, July and August, 1782)

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. Mozart had already had a commission from Haffner's late father, the Bürgermeister, a prosperous first citizen of Salzburg. (The "Sigmund Haffner Strasse" still cuts across the old town.) It is hoped that he paid Mozart generously. Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. The "Haffner" Symphony was derived from a second serenade for which he received the request in July, 1782. He was then pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nacht musique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 1 when he was a bridegroom of three days.

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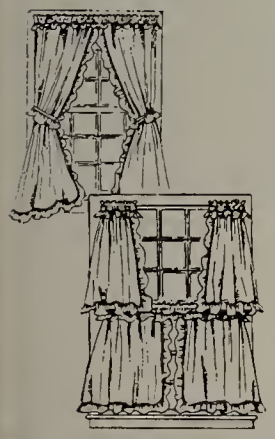
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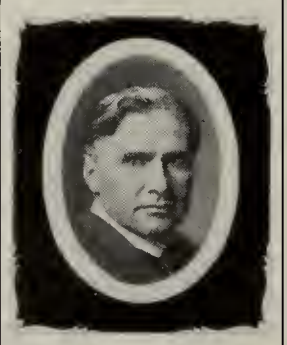


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Symphony No. 9 in D minor, with Final Chorus on Schiller's "Ode to Joy," Op. 125

Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of *The Ring.*

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays in Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still (*Beethoven and his Nine Symphonies*): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages

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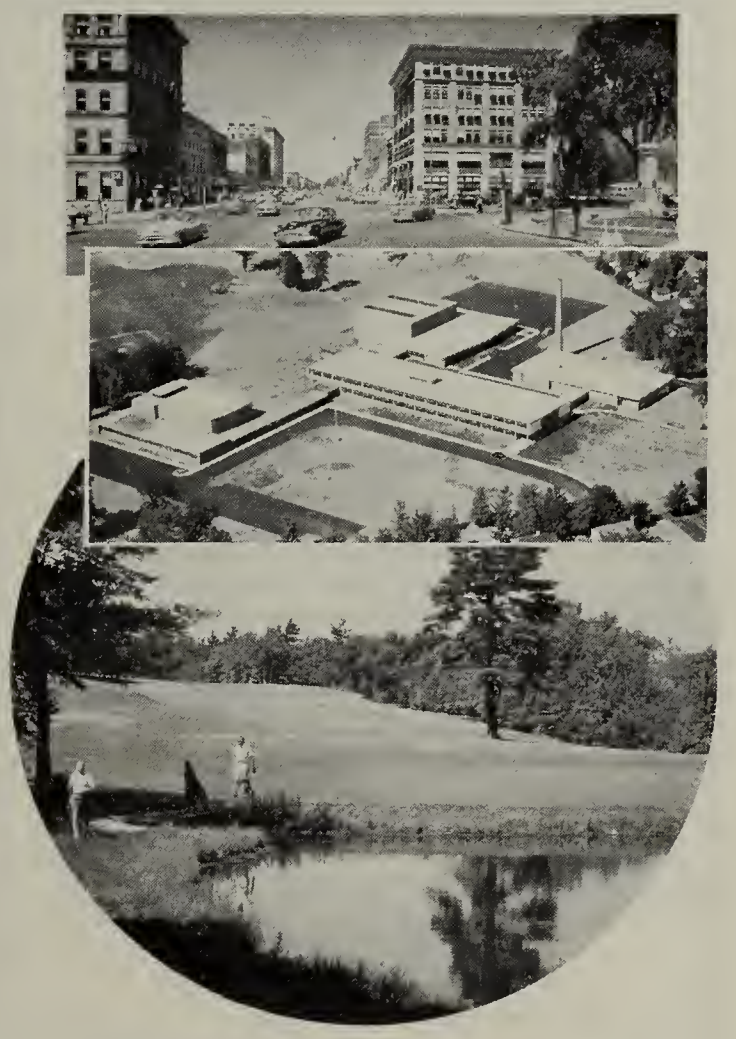
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added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins a five-voice fugato, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast; the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alteration with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh, Joy, we hail Thee.

There immediately follow the verses of Schiller's Ode.

BYRON JANIS was born in Pittsburgh in 1928. Studying in New York, he gave his first public concert at the age of nine. He appeared on the programs of the National Broadcasting Company before devoting his career to concert tours, these having included appearances with the Boston Symphony Orchestra at Tanglewood and in Boston.

PHOTOGRAPHS by Rosario Mazzeo, a member of the Boston Symphony Orchestra, are on view in the glassed reception room.

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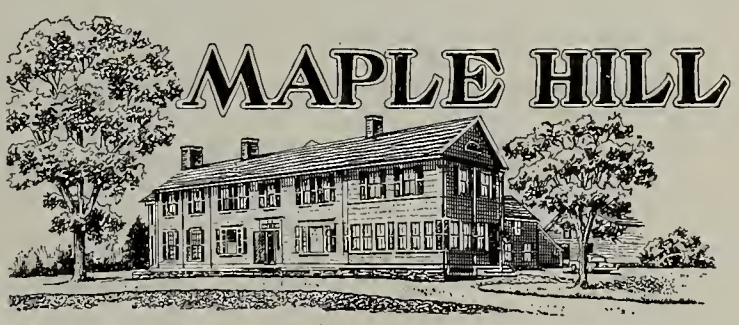
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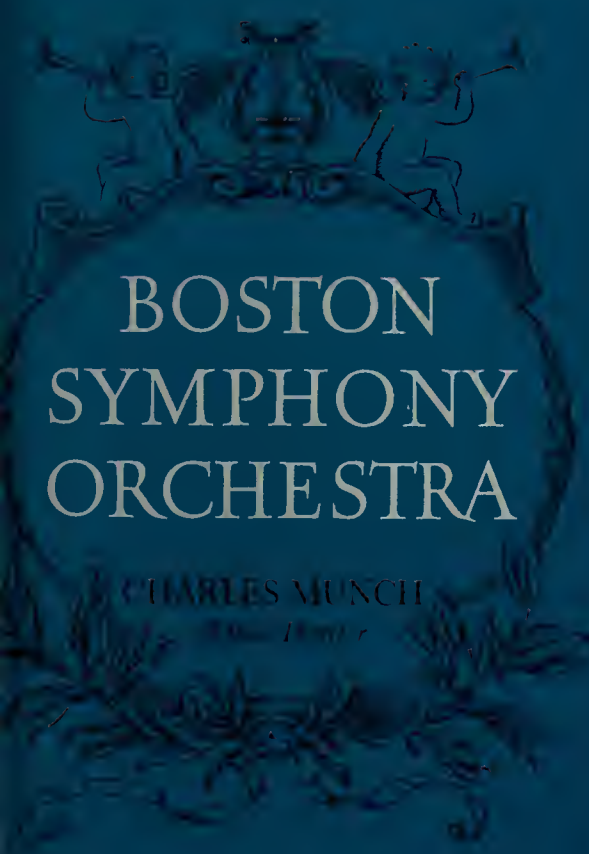
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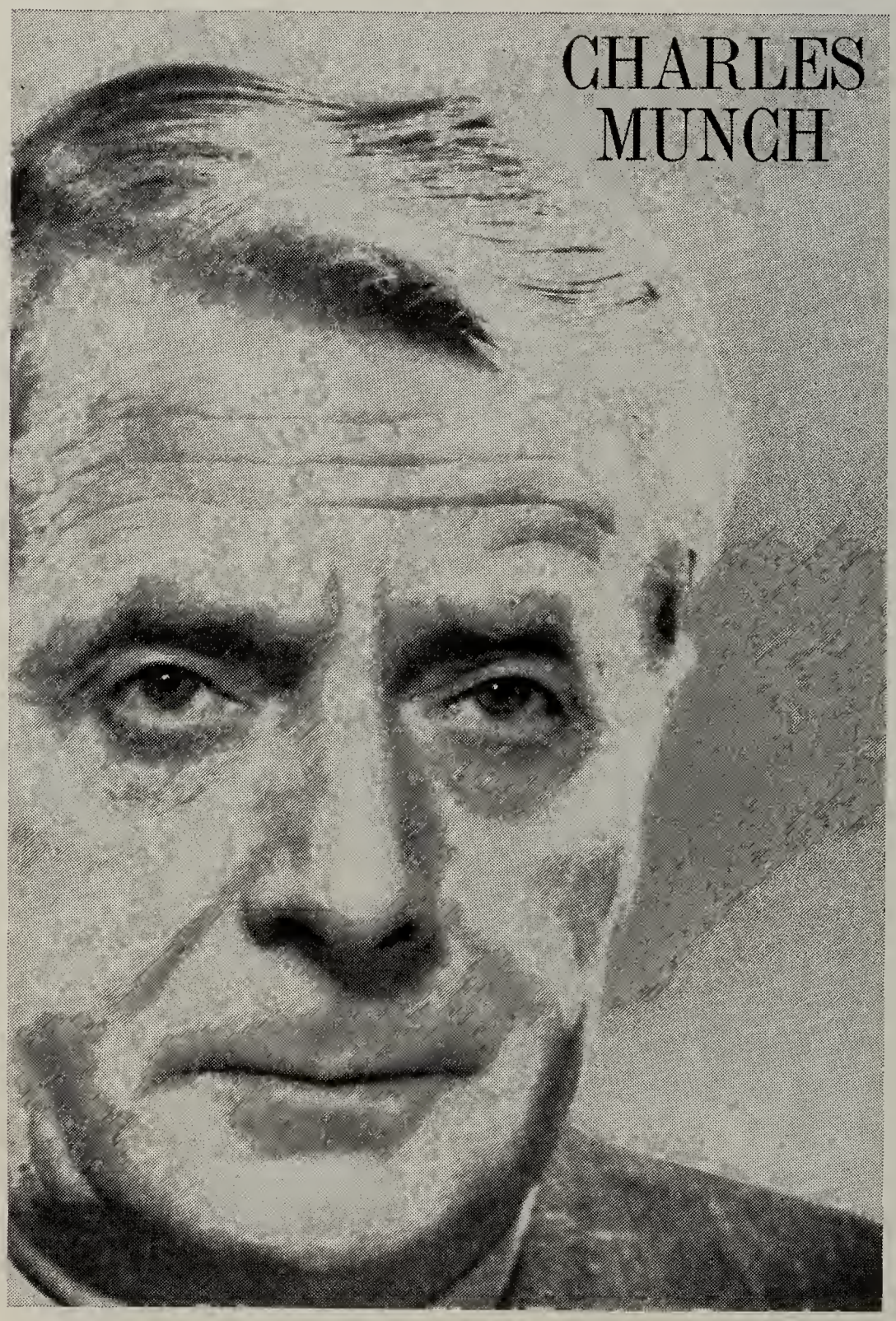


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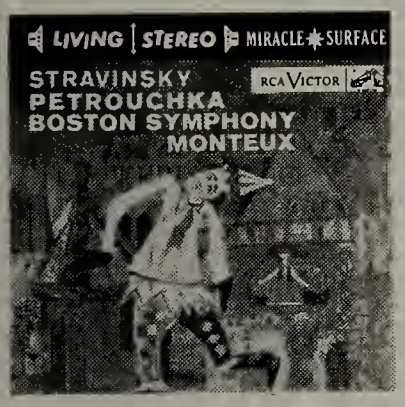
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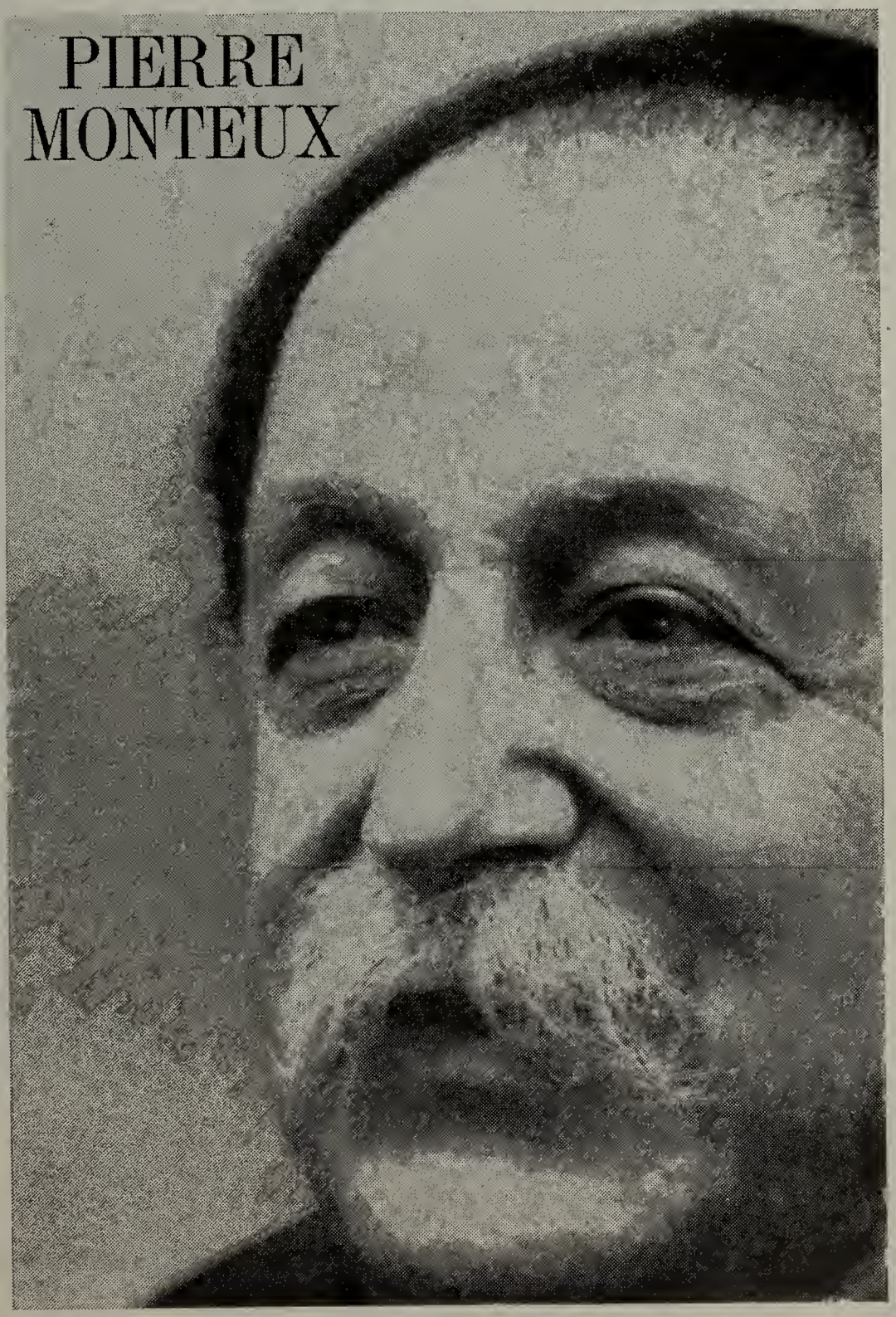
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Charles Munch, Music Director

Friday Evening, August 5, at 8:30

The Order Of The Program Will Be As Follows:

MENDELSSOHN.....Symphony No. 3, in A minor, "Scottish," Op. 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

KIRCHNER.....Toccata for Strings, Solo Winds and Percussion

(Conducted by the composer)

INTERMISSION

SIBELIUS.....Concerto for Violin and Orchestra, in D minor, Op. 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

Soloist: RUGGIERO RICCI

WAGNER.....Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction--Dance of the Apprentices--Procession of the Mastersingers

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Jean Sibelius

Friday Evening, August 5, at 8:30

CHARLES MUNCH, *Conductor*

WAGNER . . . . . Excerpts from Act III,
"Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices — Procession of the Mastersingers

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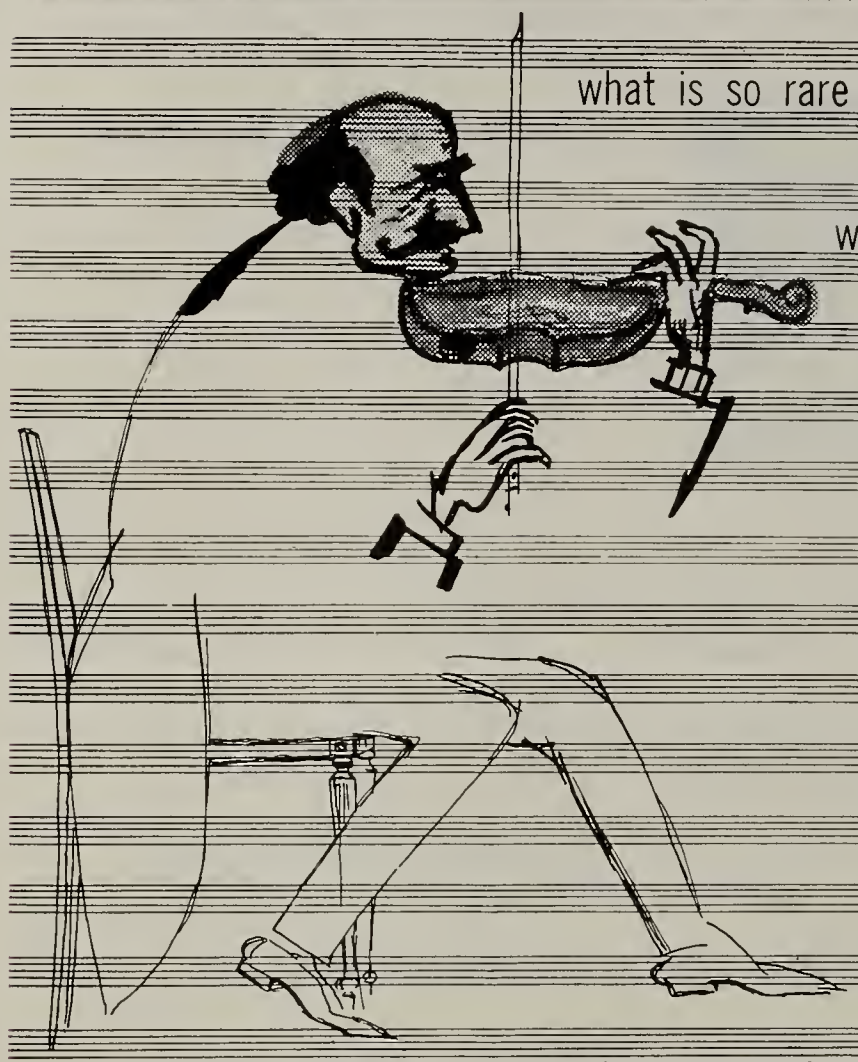
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MENDELSSOHN . Symphony No. 3, in A minor, "Scottish," Op. 56

I. Andante con moto; Allegro un poco agitato
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Program Notes

Friday Evening, August 5

EXCERPTS FROM ACT III, "DIE MEISTERSINGER VON NÜRNBERG"

RICHARD WAGNER
Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

"Die Meistersinger von Nürnberg" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

The Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos.

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, OP. 47

JEAN SIBELIUS
Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865; died in Järvenpää, September 20, 1957

The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted.

Sibelius, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so

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published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism."

Toccata for Strings, Solo Winds and Percussion

Leon Kirchner

Born in Brooklyn, New York, January 24, 1919

Kirchner's Toccata was composed in December, 1955. The score calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

When his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

"The Toccata for Strings, Solo Winds and Percussion is a comparatively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."



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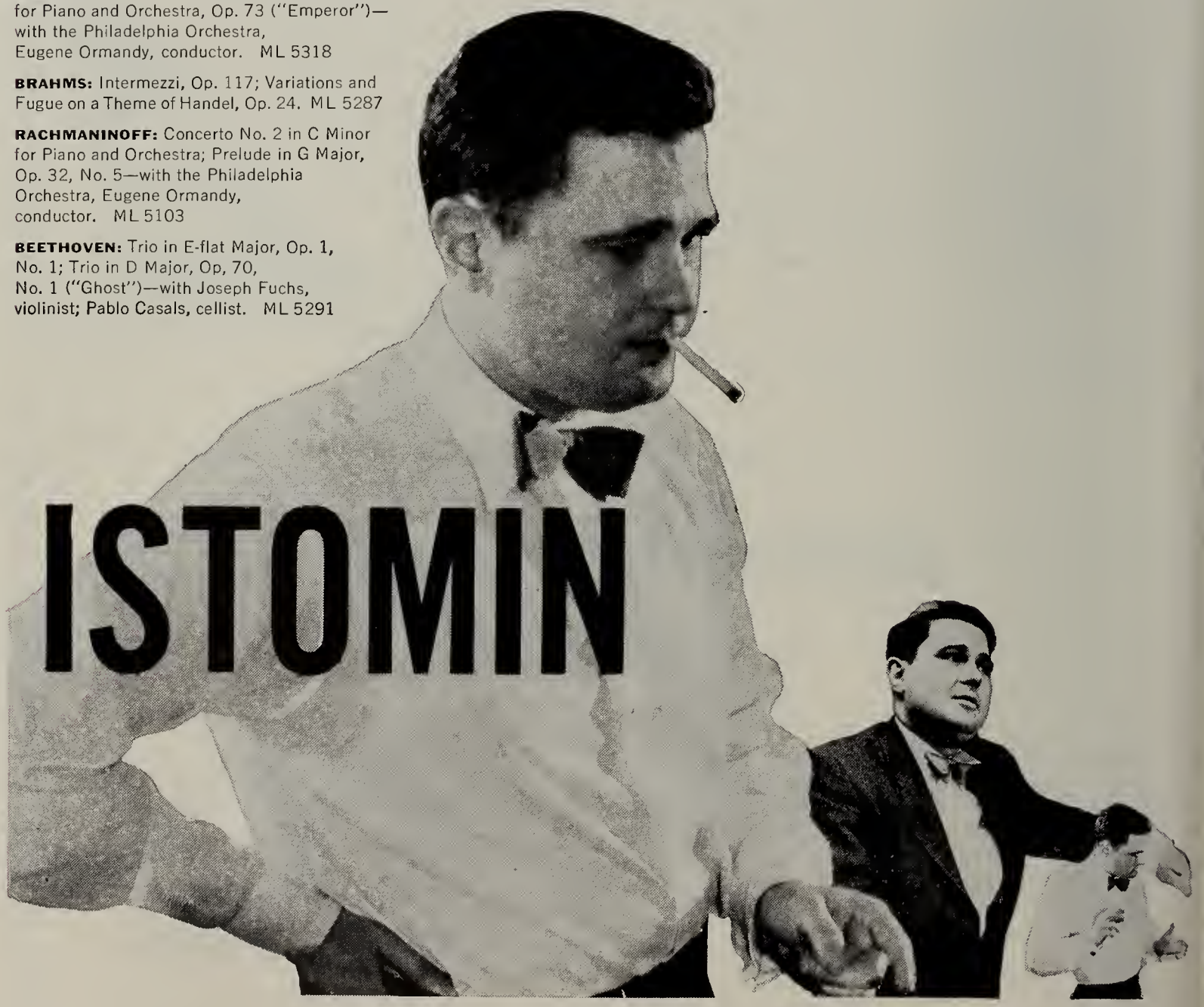
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BRAHMS: Intermezzi, Op. 117; Variations and Fugue on a Theme of Handel, Op. 24. ML 5287

RACHMANINOFF: Concerto No. 2 in C Minor for Piano and Orchestra; Prelude in G Major, Op. 32, No. 5—with the Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5103

BEETHOVEN: Trio in E-flat Major, Op. 1, No. 1; Trio in D Major, Op, 70, No. 1 ("Ghost")—with Joseph Fuchs, violinist; Pablo Casals, cellist. ML 5291



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Saturday Evening, August 6, at 8:30

CHARLES MUNCH, *Conductor*

BEETHOVEN . . . . . Overture to "Die Geschöpfe des Prometheus," Op. 43

DUTILLEUX . . . . . Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

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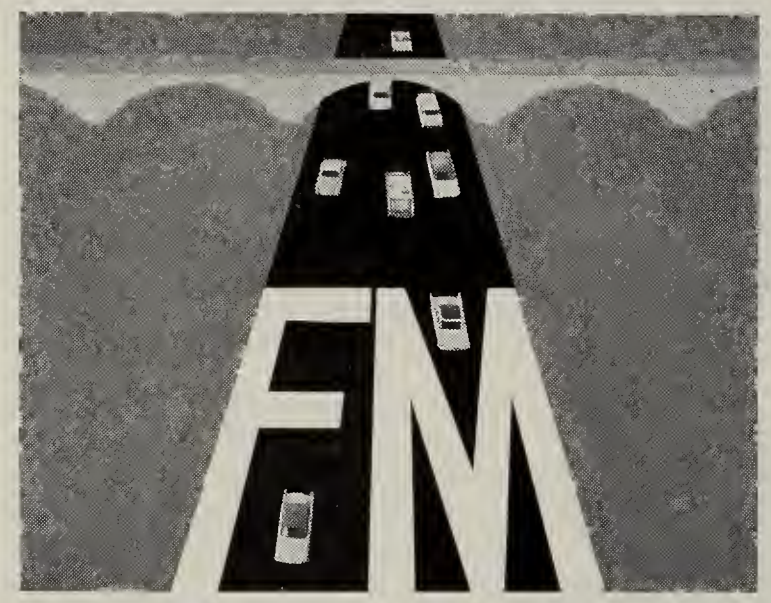
BRAHMS . . . . . *Piano Concerto No. 2, in B flat major, Op. 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

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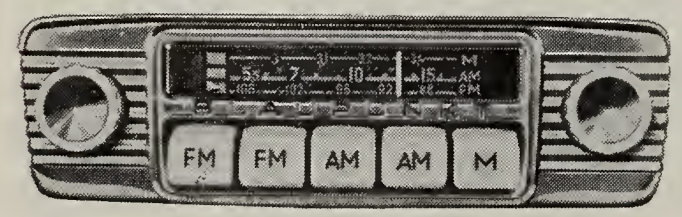


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Symphony No. 3 in A minor, "Scottish," Op. 56
Felix Mendelssohn-Bartholdy

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, war-like — is familiar to every amateur."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

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Saturday Evening, August 6

Overture to "Die Geschöpfe des Prometheus," Ballet, Op. 43

Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Composed in the year 1800, Beethoven's ballet was first performed in March, 1801 (probably March 28th), at the Imperial Court Theater in Vienna.

Salvatore Vigano, Milanese dancer and designer of ballets in the late eighteenth century, decided in the year 1800 to pay a tribute to Maria Theresa and ordered Beethoven to provide music for a ballet *"Die Geschöpfe des Prometheus."* Beethoven had recently dedicated his septet to the consort of the Emperor Franz of Austria. And yet he was not an obvious choice for such a commission. At the age of thirty he had attracted considerable attention as a composer for piano and chamber combinations, but he had written nothing of orchestral proportions excepting two piano concertos and a single symphony. Certainly he had not proved himself an effective writer of music for the theater (Beethoven had made a youthful attempt at a ballet as a youth of twenty at Bonn, the *"Ritterballet,"* which could hardly have commended him in Vienna).

But Beethoven was ambitious to compose for the stage, and coveted recognition in high quarters. He may well have considered himself fortunate in being singled out by the celebrated Salvatore Vigano (1769-1821), a leader in his profession. Vigano had made his mark in Vienna when he came there in 1793 with his wife, the beautiful, much admired Spanish dancer, Maria Medina. Under this impulse the vogue of the ballet was reinstated in Vienna in the 1790's. There was another ballet master in the reign of Leopold II: Muzarelli, and a deadly rivalry developed between the two Italians. The public, which always delighted in such a warfare, took sides as sharply as in a modern political campaign. The slogan of Signor Vigano was the cultivation of natural beauty and significance as against the artificial posturing of which he accused his opponent. Perhaps his cause was enhanced by the undisputed attractiveness of his wife. "Two or three pages of spicy matter might be compiled," writes Alexander Wheelock Thayer, "upon the beautiful Mme. Vigano's lavish display of the Venus-like graces and charms of her exquisite form." But the sober chronicler of Beethoven has refrained from such an excursion.

In any case, there was no question of the Spanish dazzler when Beethoven undertook *"Die Geschöpfe des Prometheus."* Fräulein Cassentini had succeeded her as *prima ballerina* and duly took part in this ballet.



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VAUGHAN WILLIAMS . . Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

BEETHOVEN . . . . Piano Concerto No. 3, in C minor, Op. 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: LEON FLEISHER

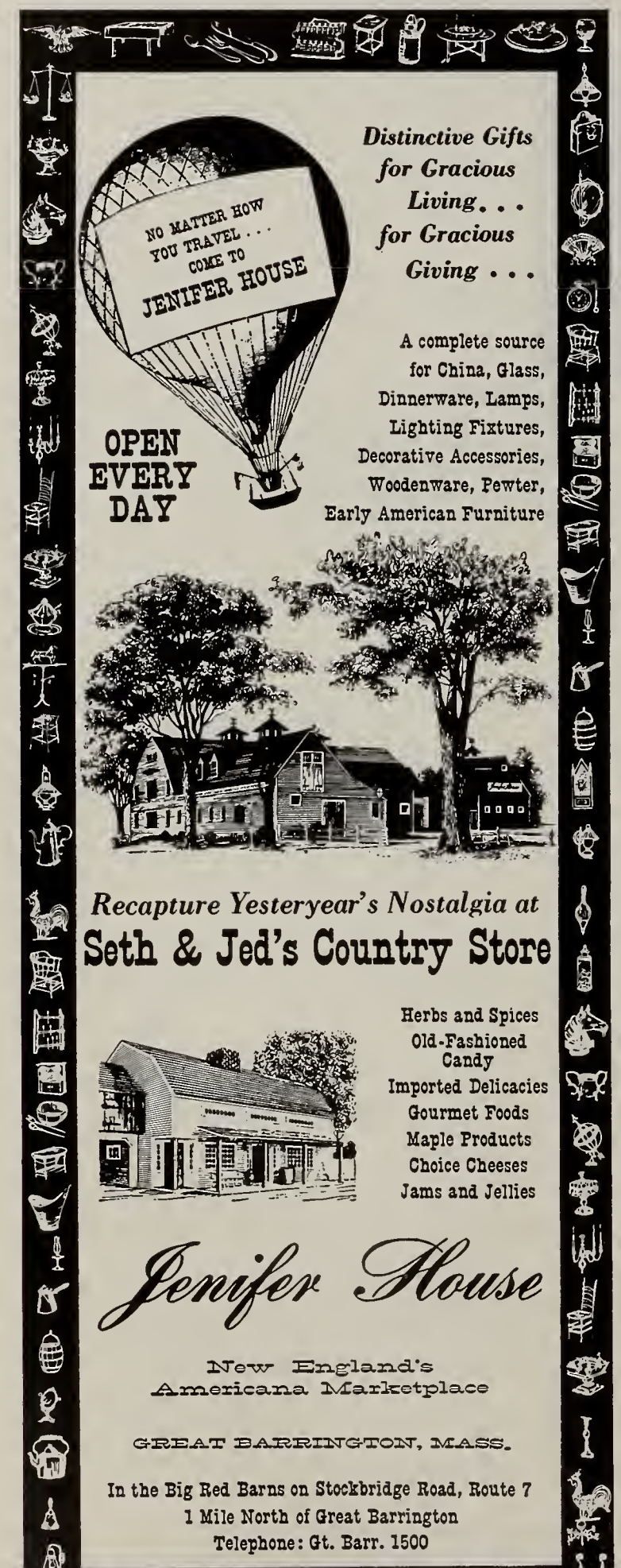
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BRAHMS . . . . . Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Mr. Fleisher uses the Steinway Piano

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Symphony No. 2, for Large Orchestra and Chamber Orchestra

Henri Dutilleux

Born in Angers, January 22, 1916

The *Deuxième Symphonie, pour Grand Orchestre et Concert de Chambre* has been composed by joint commission of the Boston Symphony Orchestra on its 75th anniversary and by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky.

The music of Henri Dutilleux was first played by this Orchestra when his First Symphony was introduced to the United States on January 8, 1954.

The composer, writing about his new score, has kindly provided an explanation of his intentions in departing from the classical procedure of a symphony. He states that he has long been interested in composing a work for two orchestras. Already in his First Symphony he showed certain tendencies of this sort, as in the course of the score a small group would often detach itself from the general ensemble.

The plan here is nevertheless quite different; for the orchestra is definitely divided into two groups, of equal importance, to be sure, but having each a life of its own. To the large orchestra, which is normally constituted, there is opposed a real chamber orchestra of twelve musicians who are placed in a semicircle between the conductor and the main orchestra. This placement will inevitably suggest the tradition of the concerto grosso, although the

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composer has not sought to draw in any way upon this form, nor to rely upon a "prefabricated architecture" which he finds hardly compatible with the expressive purposes of a musician of today.

If the arrangement which he has undertaken enables him to pass from the confidential character of chamber music to full symphonic development, the composer does not make this procedure a general rule. "Very often the two instrumental forms are fused or superimposed (thus permitting incursions into polyrhythm and polytonality). Elsewhere they are strongly opposed. "In other places there are problems of timbre as well as form which have determined this choice.

"Form and general character: The form is constantly prompted by the principle of the variation, and the tendency toward the monothematic is evident in each movement. The thematic elements acquire progressively their definitive shape. They come as a culmination of deformations. Thus, at the beginning of each new movement there is a sort of commentary on the motive established in the preceding one. It is their metamorphosis which generates the new principle idea. In this way the work re-assembles some of these different motives.

"What thus characterizes each of the three movements is that the discourse is constantly elaborated from a cellule, usually short, which constantly exercises its attraction. In the second movement in particular, a single note becomes a pivot, a central point, presenting itself under a great variety of tonal clarification (*"éclairages sonores"*) illuminating the ensemble. In the last movement, the coda uses the same means — a harmonic accumulation always similar and recurrent in the other movements. And it is with this insistent interrogative expression that the symphony ends.

"The score has not been prompted by any literary program. Nevertheless, the interrogative character just referred to persists throughout the work."

Concerto No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame



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Sunday Afternoon, August 7

Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

Ralph Vaughan Williams
Born in Down Ampney, between Gloucestershire and Wiltshire, England, October 12, 1872; Died in London, August 26, 1958.

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral on September 6.

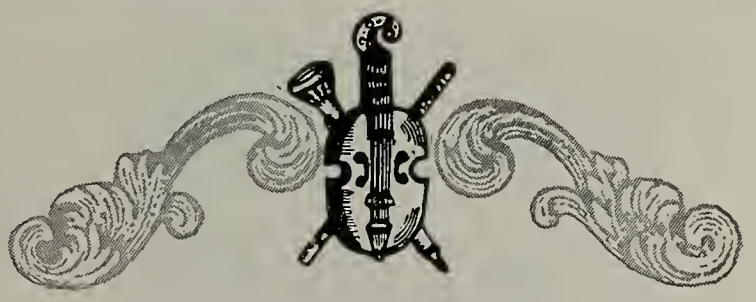
"The Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other."

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, where he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to the inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. Tallis died at his house in Greenwich November 23, 1589. A brass plate in the parish church in Greenwich bore this legend:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he did excell.
He serv'd long Tyme in Chappel with grete prayse
Fower Soveregnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
and lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whose Name yclipt was Jone.
Who here entomb'd him Company now bears.
As he did lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God full oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

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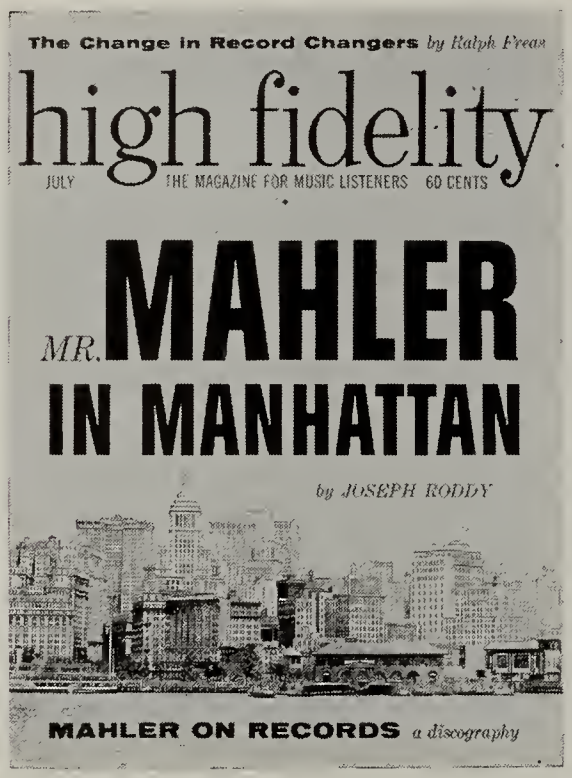
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Third Concerto for Pianoforte, Op. 37

Ludwig van Beethoven

Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings — it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E-flat minor and repeats the regular "second" subject, equally lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza "con gran espressione" before the close. Every 64th note has "great expression" and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuberance; the orchestra matches it in full voice. There are fanciful excursions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

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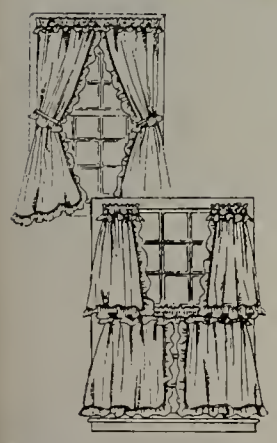
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Symphony No. 4 in E minor, Op. 98

Johannes Brahms

Born in Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes.

This was Brahms' usual way of letting it be known that a work involving his highest ambitions was afoot, notably his Fourth Symphony. His musical companions, playing over the score in a version for piano duet were skeptical, for the true import of the music was quite beyond them. Only in performance was its true stature gradually revealed.

SOLOISTS

RUGGIERO RICCI was born in San Francisco in 1920. He was taught violin by his father when he was five years old, became a pupil of Louis Persinger, appeared in public at the age of eight, and made his first European tour at twelve. M. Ricci plays an instrument by Joseph Guarnerius del Gesù.

EUGENE ISTOMIN was born in New York City in 1925 of Russian parents. His principal teachers were Horszowski and Serkin. He first appeared at the Berkshire Festival in 1955.

LEON FLEISHER, born in San Francisco in 1928, became a pupil of Arthur Schnabel at the age of ten and made his public début with the San Francisco Orchestra in 1943 under Pierre Monteux. In an interval of many concerts, he won in 1952 the Queen Elizabeth of Belgium International Music Competition.

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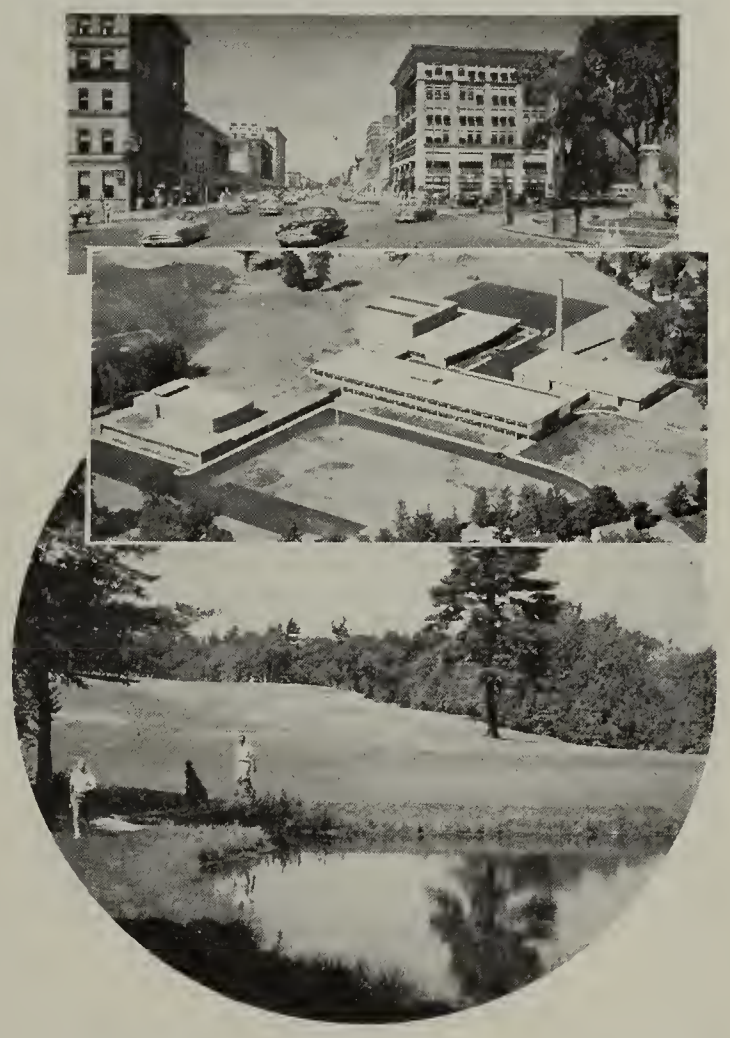
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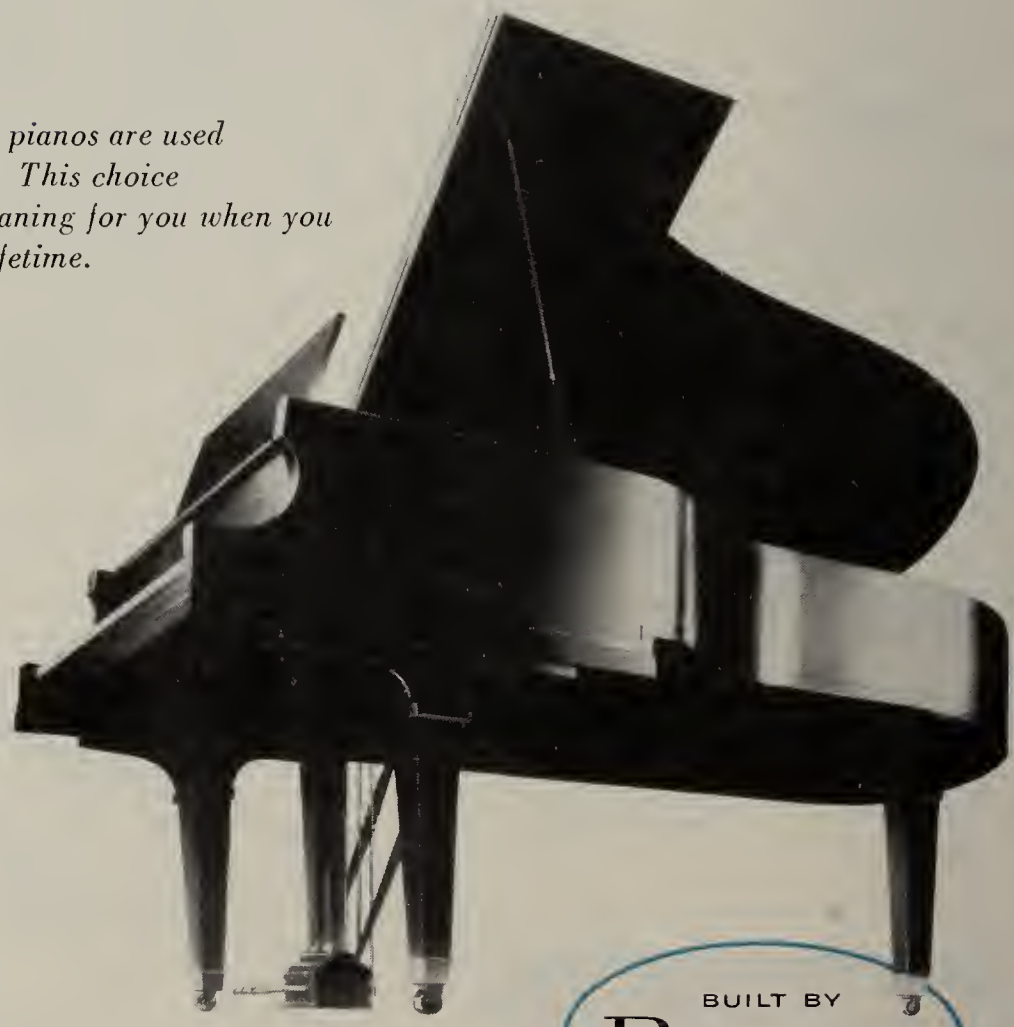


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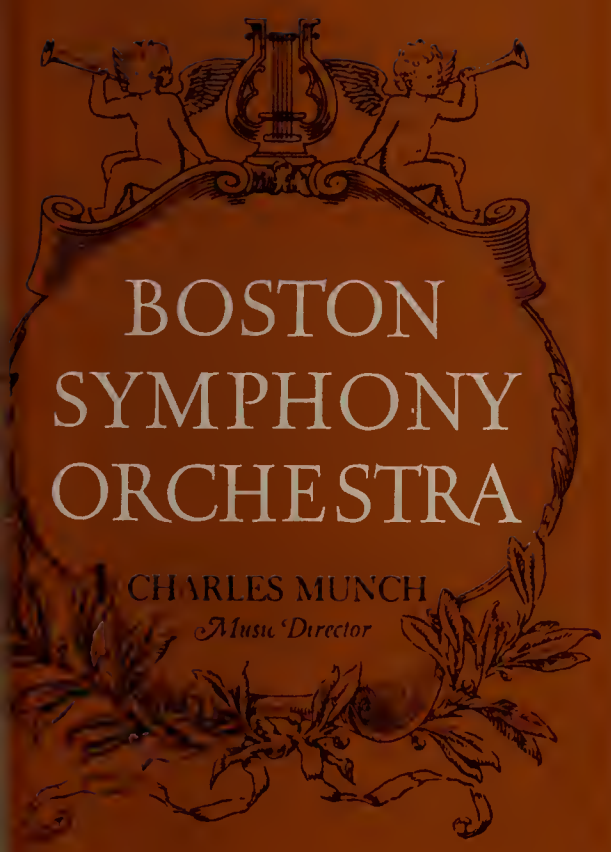
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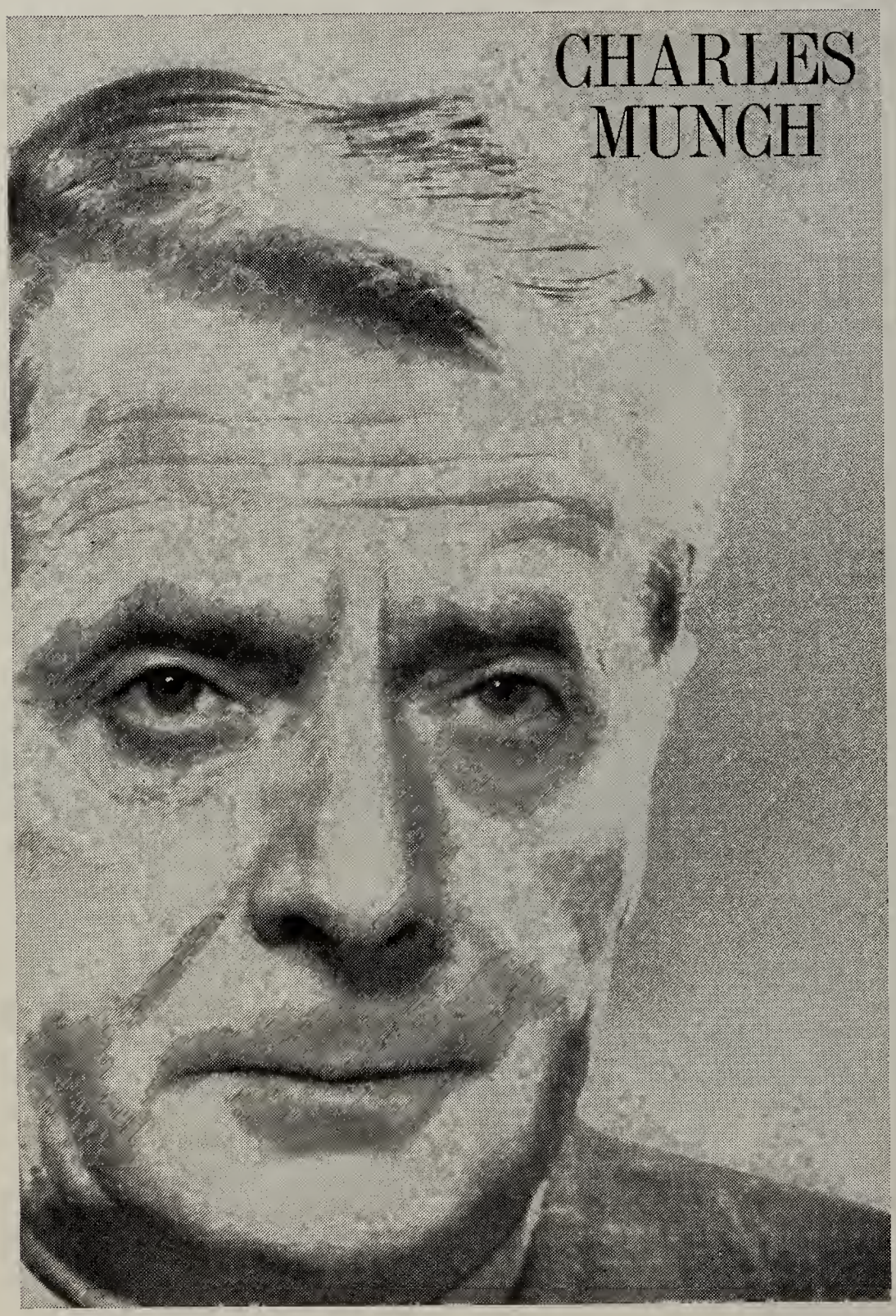


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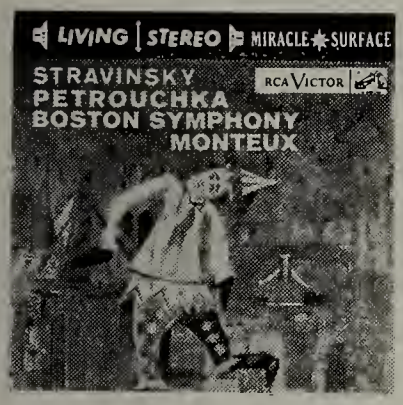
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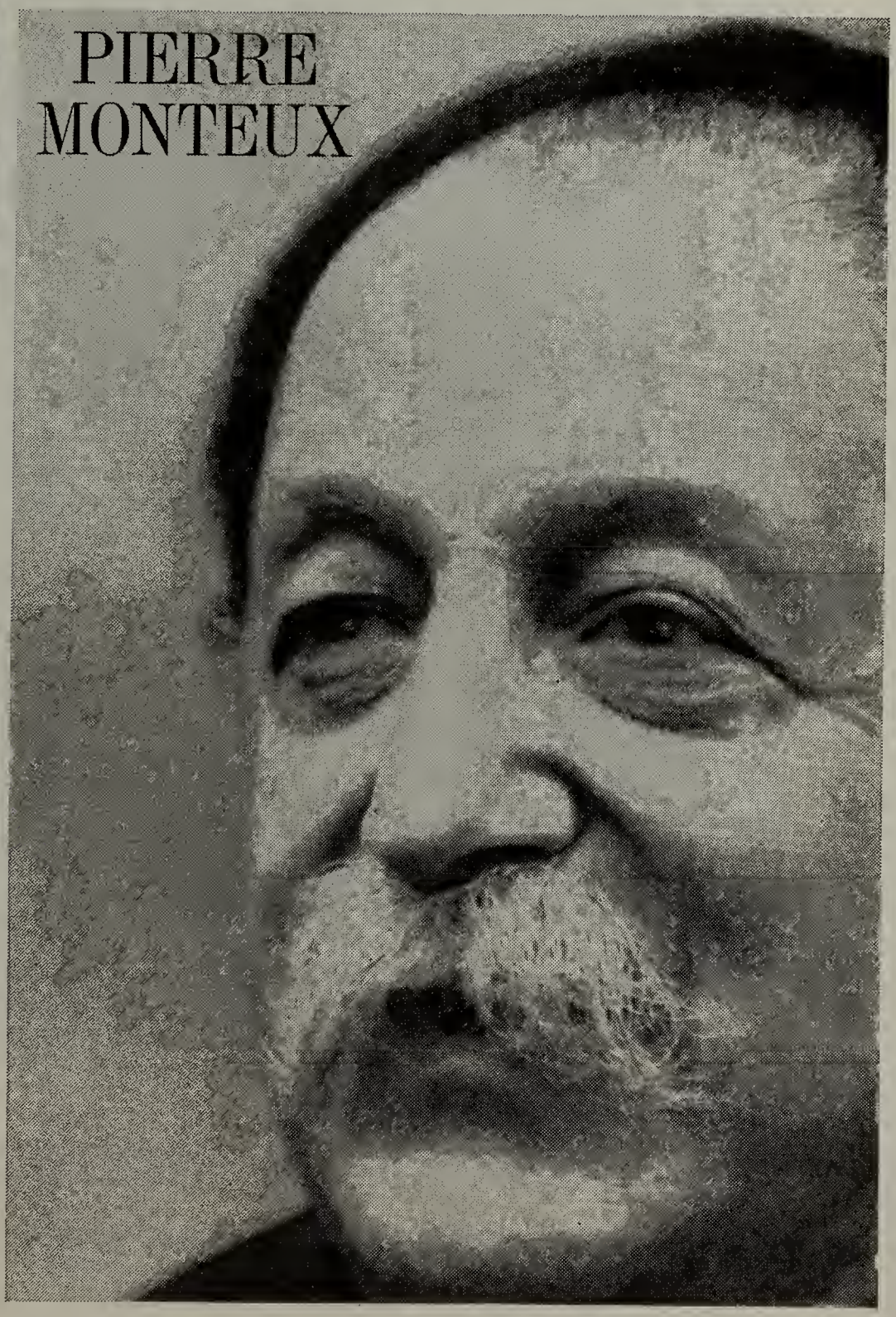
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SIXTH WEEK

Concert Bulletin, with historical and descriptive notes by

John N. Burk

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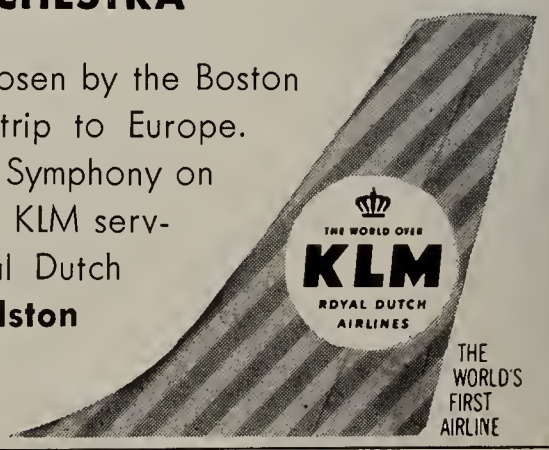
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Friday Evening, August 12, at 8:30

PIERRE MONTEUX, *Conductor*

BEETHOVEN . . . . . Symphony No. 2, in D major, Op. 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

LISZT . . . . . Concerto for Pianoforte, in E flat major, No. 1

Soloist: JORGE BOLET

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STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastchei's enchanted garden and Dance of the Fire Bird
Supplications of the Fire Bird
The Princesses play with golden apples
Dance of the Princesses
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Program Notes

Friday Evening, August 12

SYMPHONY NO. 2, IN D MAJOR, OP. 36

LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Looking down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now hemmed in by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across the fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account

— if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life.

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

Concerto in E flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

Born in Raiding, near Oedenburg, Hungary, on October 22, 1811; died in Bayreuth on July 31, 1886.

It was in 1848 or 1849, probably the latter year, that Liszt completed his first pianoforte concerto. In 1853 there was a revision, and on February 17, 1855, the first performance took place at Weimar, von Bülow conducting. Liszt playing the piano part.

The first pianoforte concerto, like other of Liszt's scores, was delayed in recognition during its composer's span of life. Two seasons after its initial performance at Weimar, the Concerto attained Vienna, where Dionys Pruckner introduced the piece. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That "ferocious

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æsthetic Comstock of 19th-century criticism," as Lawrence Gilman called him, "drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night." Liszt himself, whose courage could falter in matters of public criticism, must have stood in some awe of Hanslick's power. When he once wrote to a friend who contemplated giving Hanslick the lie in an open letter about this concerto, his advice was a masterpiece of caution. A "triangle concerto," the doctor named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battle-ground of dissension. It was not until twelve years later that Sophie Menter decided to risk her career by restoring the work to its place upon a Viennese program. Her friends, according to the tale by Lena Ramann, gravely warned her to keep away from this dangerous issue. Anton Rubinstein did his best to dissuade her. " 'You are mad to attempt this concerto! No one has succeeded with it in Vienna.' Bösendorfer, representing the Philharmonic, added his admonition. But the intrepid Sophie was undeterred. 'If I can't play it,' she replied, with imperturbable serenity, 'I won't play at all. I don't *have* to play in Vienna.' And play it she did — with emphatic success."

Liszt had this to say about the concerto in a letter to his relative, Eduard Liszt, written in 1857, shortly before the work was published: "The fourth section of the Concerto, from the *Allegro marziale* on, corresponds with the second section, the *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance at the score. This kind of *binding* together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio* (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by flute and clarinet, just as the concluding passage is a *Variante* and working-up in the major of the motive of the *Scherzo*, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast."

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Suite from the Danced Story, "The Firebird"

Igor Fedorovitch Stravinsky

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet formed on the old Russian legend of the Firebird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de feu,* a *"Conte danse"* in two scenes, was at the Paris Opera on June 25, 1910.

The composer revised the suite in 1919, reducing the instrumentation, and this version is the one now usually employed. Mr. Monteux however is reverting to the original version, and thus restoring the second and third movements as here listed. He is adding the Berceuse and Finale which are included only in the revised suite. The following orchestra is called for: 3 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, clarinet in D and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, xylophone, celesta, piano, 2 harps, timpani, bass drum, cymbals, triangle, bells, tambourine, divided strings.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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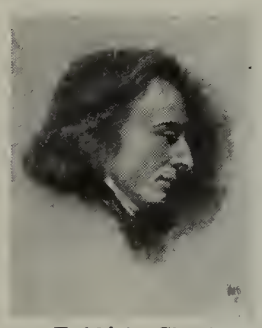
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Frédéric Chopin

Saturday Evening, August 13, at 8:30

CHARLES MUNCH, *Conductor*

HANDEL . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

CHOPIN . . . . . Piano Concerto in E minor, Op. 11

I. Allegro maestoso
II. Romanza: Larghetto
III. Rondo: Vivace

Soloist: GARY GRAFFMAN

INTERMISSION

COPLAND . . . . . First Symphony

I. Prelude
II. Scherzo
III. Finale

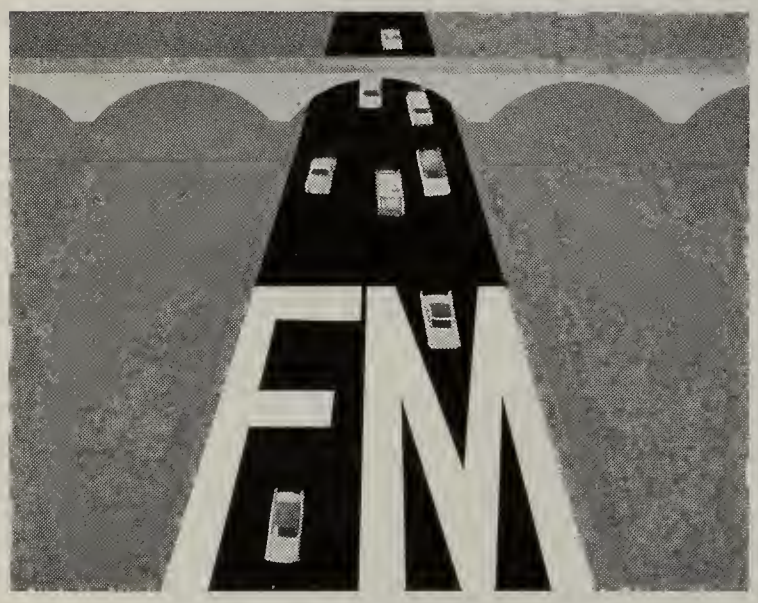
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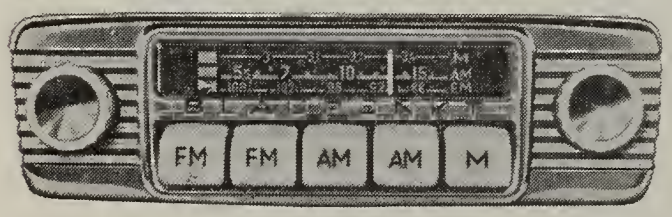


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Saturday Evening, August 13

Suite for Orchestra (from the Water Music)

George Frideric Handel

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by Sir Hamilton Harty

Born in Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941. He arranged six movements from this Suite in 1918.

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden in Boston, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

In Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."*

* Samuel Pepys, in his diary of an earlier date, reveals how transportation by water was common practice. He wrote (August 23, 1662); "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

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Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to Georg himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come.

Concerto in E minor for Pianoforte and Orchestra, Op. 11

Frédéric Chopin

Born in Zelazowa-Wola, near Warsaw, February 22, 1810; died in Paris, October 17, 1849

Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

Chopin wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to



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Sunday Afternoon, August 14, at 2:30

CHARLES MUNCH, *Conductor*

BERLIOZ . . . . . *"The Damnation of Faust," Dramatic Legend, Op. 24

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadow on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

INTERMISSION

III

9. Evening, in Marguerite's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room (Duet)
14. Faust, Marguerite, Mephistopheles and Chorus

IV

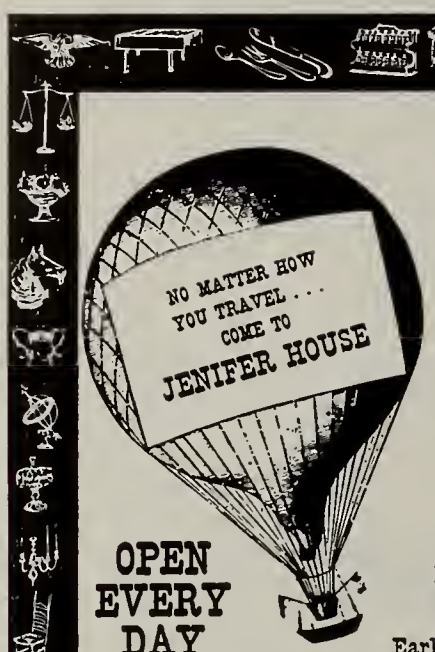
15. Marguerite's room (Romance)
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)
19. Pandemonium; Epilogue (on Earth)
    (A voice on earth)
20. In Heaven; The Apotheosis of Marguerite

Soloists

Faust.....JOHN McCOLLUM, *Tenor*
Mephistopheles.....MARTIAL SINGHER, *Baritone*
Brander.....DAVID LAURENT, *Bass*
Marguerite.....ELEANOR STEBER, *Soprano*

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one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the Larghetto of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia (Konstancjia) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and

* In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of "adagio."

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vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op.* 10 and the lovely *Andante spianato* for piano were composed in this year.

First Symphony

Aaron Copland

Born in Brooklyn, New York, November 14, 1900

Aaron Copland composed his First Symphony, which he called his Organ Symphony, in Paris in 1924. It was performed on February 20, 1925, by this Orchestra. The composer rescored the work in 1930, omitting the organ. The original score is dedicated to Mlle. Nadia Boulanger.

The following description of the symphony, furnished by the composer when as an Organ Symphony it was first played, is still applicable since the revision involves changes only in instrumentation:

"The three movements of the symphony are loosely connected by a recurrent motto based on the tones of the minor triad. Unlike most musical mottoes, however, it is not immediately recognizable as such. At first, it plays a seemingly inconsequential part as mere accompaniment, but as the work progresses its real significance is made clear.

"The first movement (Andante, 6-8) is quite short and bears no relation to the traditional first movement of a symphony. It is rather an introductory reverie with some incidental material for solo instruments of the orchestra. Its formal structure is very simple; there is but one theme (solo flute with lower strings accompanying and with clarinet entering at the ninth measure).

II. Scherzo (Molto allegro, 3-4 time). "In the first section of the Scherzo two themes are exposed, the first by the oboe, the second — of a more sustained character — by the woodwind, with imitations by the strings. A climax for the full orchestra is gradually effected, giving free play to what was originally the oboe theme. This is suddenly interrupted by the motto announced by a solo horn and imitated by a trumpet. A repetition by a bassoon and flute leads to the middle section, Moderato 4-4. This is set forth by the strings and saxophone, with occasional references by the clarinet to the first theme of the movement. Suddenly, without warning, the brass bursts in, and the repetition of the first section



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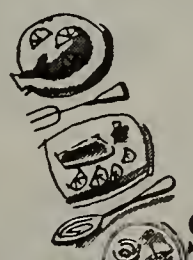
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is engendered in slightly modified form. A short coda brings the movement to a close, fortissimo.

III. "The Finale (Lento, Allegro moderato, 4-4) corresponds to the usual first movement of a symphony, being cast approximately in sonata form. Without any introduction, the first theme is given out in unison by the violas. The first three notes of this theme are the first three notes of the motto. This motive is immediately worked up into a stretto by all the strings, then by trumpets and trombones, and finally by all the brass, tutti forza. The entrance of the kettledrum brings with it the second, more vigorous theme, played by violins and violas on the G string over a double-bass pizzicato accompaniment, which is nothing more than the motto used as basso ostinato. There follows an episode, fortissimo, for the full orchestra, based on a fragment of the second theme. This brings a sudden quieting down, when, over the same relentless basso ostinato, there is a contrapuntal interweaving of themes by oboe, English horn and violas. A gradual crescendo brings to a climax the exposition section, the second theme being chanted fortissimo, against the motto in augmentation in trumpets and trombones.

"What might be termed the development section begins in the full orchestra. As counterpoint the solo violin evolves from the motto a new, vivacious theme which later plays an important part. The development is not very long. It merges imperceptibly into the recapitulation, which in this case is merely a final simultaneous announcement of the four main elements of the Finale. The symphony ends with a brief coda."

Sunday Afternoon, August 14

The Damnation of Faust, Dramatic Legend, Op. 24

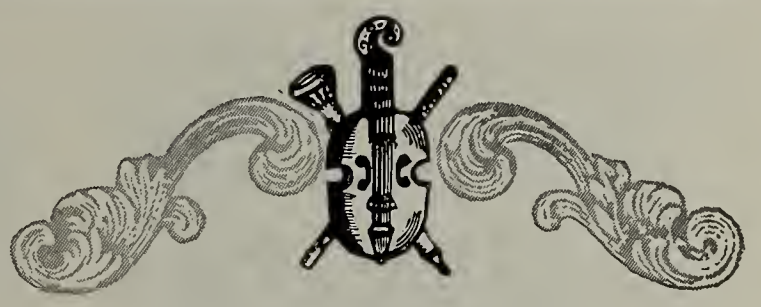
Hector Berlioz

Born in Côte St. André, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed *La Damnation de Faust, Légende dramatique,* in 1845 and 1846. He prepared the text with the assistance of A. Gaudonniere, and based it on the French translation of Goethe's *Faust* by Gerard de Nerval.

I.

The mood of the solitary Faust is at once depicted by the violas, Berlioz' favorite instrument to convey brooding melancholy (compare the opening of *Romeo and Juliet* or the whole of *Harold in Italy*). At this point, Faust delights in nature, but he is at odds with the simple, carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part. Berlioz has been criticized for introducing his march here without any literary justification. He anticipated



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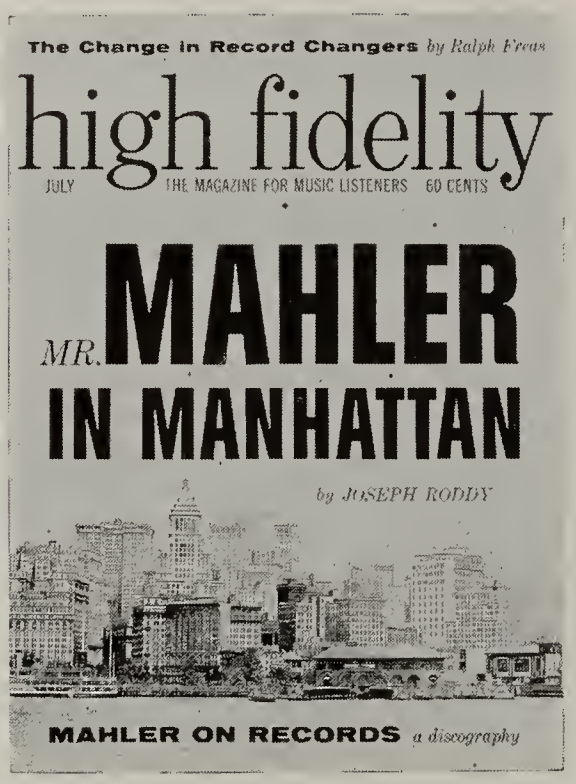
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his critics in a preface to the score, writing that he had done this because he "wanted to," and added that he would have led Faust elsewhere than to Hungary if he had had "the slightest reason to do so." Of course he was quite right. The musical result is all that matters.

II.

The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles appears suddenly and as he makes himself known, tells his first lie — "I am the spirit of life, the consoler." He promises Faust the gamut of experience and delight. He transports him to Auerbach's Cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the *Song of the Rat.* The chorus sacrilegiously adds a *"Requiescat in pace"* to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they sing a fugued "Amen." Berlioz wrote this note in his autograph score: "If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word 'Amen,' a cut of the following ten pages may be made." Mephistopheles tops this with the *Song of the Flea,* wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the "Spirits of the Air hover awhile around the slumbering Faust, then gradually disappear." This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination — and Berlioz has been accused of being deficient in counterpoint!

III.

The scene is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the modal and folk-like *The King of*

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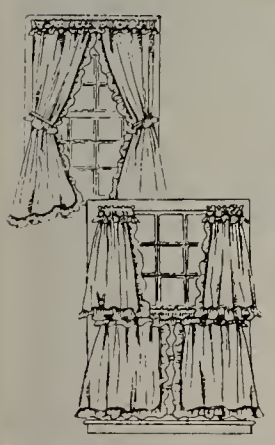
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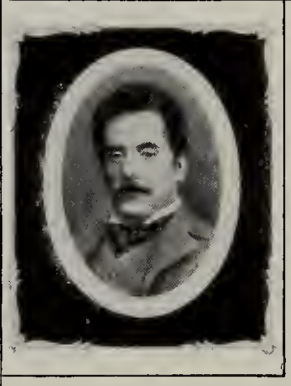


Victor Herbert
"Naughty Marietta"



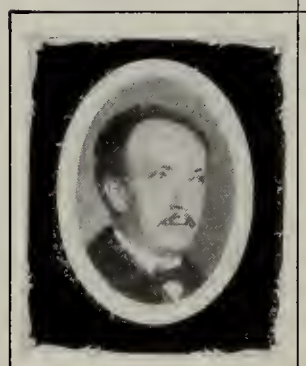
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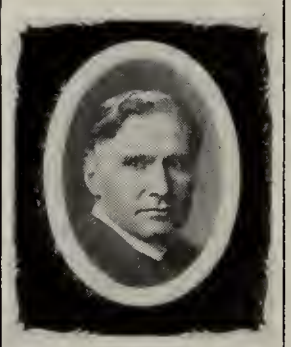




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Thule. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair. Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter;* Berlioz' *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter. Thus, Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love *before* first sight. The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. The finale then becomes a general ensemble with the neighbors as a jeering chorus.

IV.

The last part opens with Marguerite's heart-broken song of grief in the belief that she has been abandoned by her lover (Goethe's famous *Spinning Song,* also set by Schubert). Before its close, a chorus of students is heard in the distance. There follows Faust's *Invocation to Nature.* These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the precipitate ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this, under the pressure of his desperation, he quickly does. Now Mephistopheles, triumphant, summons up two black horses and upon them they gallop off. But their

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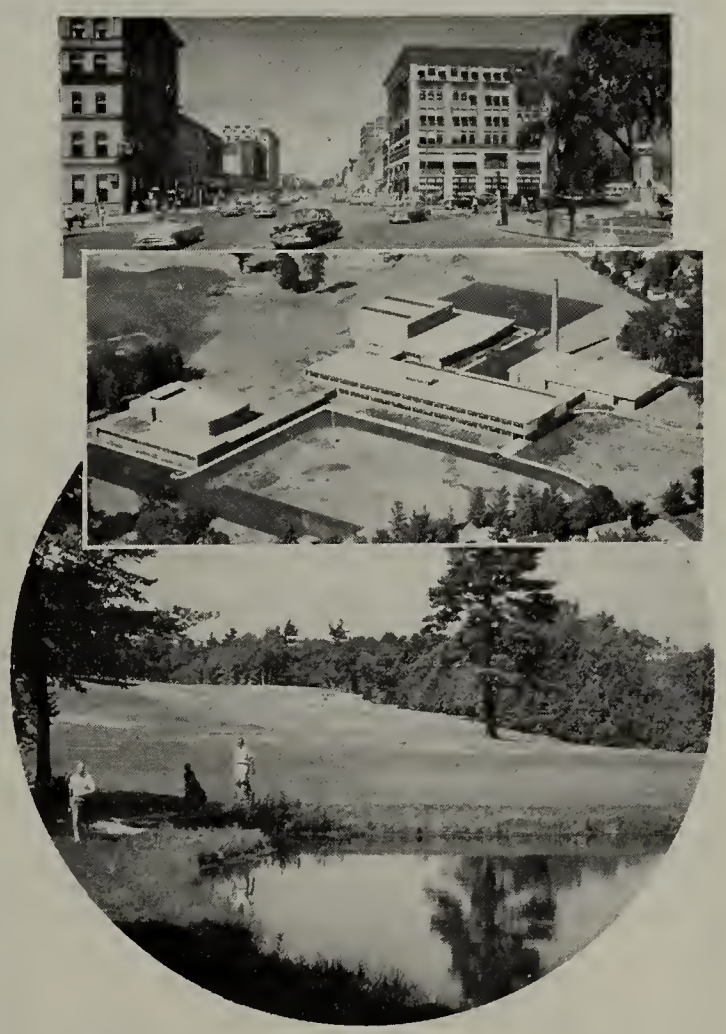
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ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense that their flight is mad as well as inexorable; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. "The language here put in the mouths of these spirits," says a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned." Yet the actual syllables are Berlioz' own.

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GARY GRAFFMAN, born in New York City in 1928, is the son of a pupil of Leopold Auer in Russia. His principal teacher was Mme. Isabelle Vengerova at the Curtis Institute. He won the first of several notable awards when he entered the first Rachmaninoff Fund Piano Contest in 1947.

JORGE BOLET, born in Havana, Cuba, was developed as a piano prodigy, attended the Curtis Institute of Music in Philadelphia, where he studied with David Saperton. After further study in Europe he served in the United States Army and has become a citizen of this country. He played in the Berkshire Festivals of 1951 and 1953, and appeared with the Orchestra in Boston in the season past.

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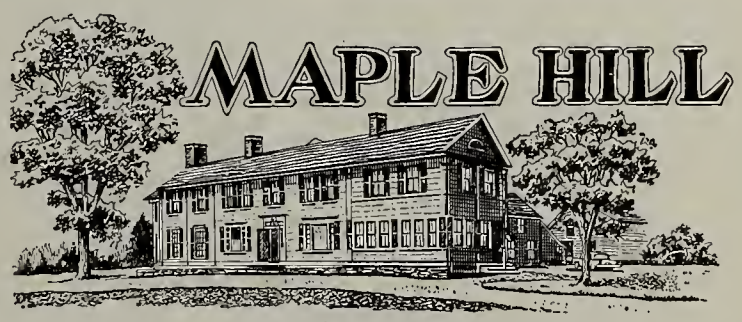
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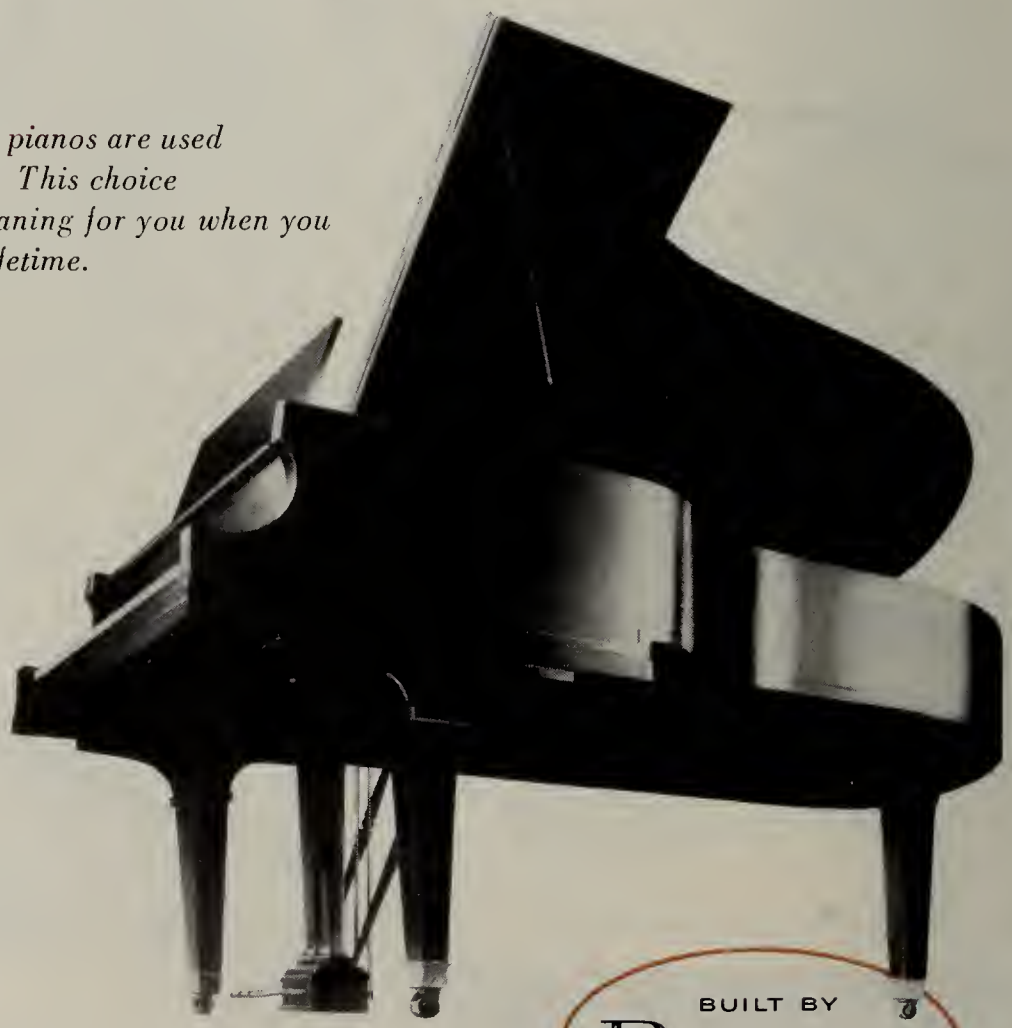


OAK ST. • OFF LINCOLN • PITTSFIELD • MASS.

TANGLEWOOD

. . . means many things to many people. Great music, superbly performed in this lovely country of Hawthorne and Melville, is the magnet which draws so many thousands to each year's Berkshire Festival. Serious and casual, formal and informal, wealthy and unpretentious listeners from many lands make this a summer pilgrimage, or just a stop, according to their means, their mood. The atmosphere which pervades and pleases all of them is derived from the presence and participation of the faculty and students of the Berkshire Music Center, the inspired direction of Charles Munch and the superior quality of the Boston Symphony Orchestra and its distinguished guest artists.

Baldwin and Baldwin-built pianos are used exclusively at Tanglewood. This choice should have significant meaning for you when you select the piano for your lifetime.



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